

viz media™

EXCELSAGA™

02



story and art by RIKDO KOSHI



**“I WORKED
HARD.”**

—Rikdo Koshi

新潮社 02

STORY AND ART BY
RIKDO KOSHI

EXCEL SAGA 02

STORY AND ART BY
RIKDO KOSHI

ENGLISH ADAPTATION BY
DAN KANEMITSU & CARL GUSTAV HORN

TRANSLATION
DAN KANEMITSU

LETTERING & TOUCH-UP BY
CATO

COVER DESIGN
BRUCE LEWIS

GRAPHIC DESIGNER
CAROLINA UGALDE

EDITOR
CARL GUSTAV HORN

MANAGING EDITOR
ANNETTE ROMAN

DIRECTOR OF PRODUCTION
NOBORU WATANABE

VP OF PUBLISHING
ALVIN LU

SR. DIRECTOR OF ACQUISITIONS
RIKA INOUE

VP OF SALES & MARKETING
LIZA COPPOLA

PUBLISHER
HYOE NARITA

EXCEL SAGA ©1997 Rikido Koshi. Originally published in Japan in 1997 by SHONENGAHSHA CO., LTD, Tokyo. English translation rights arranged with SHONENGAHSHA CO., LTD.

New and adapted artwork © 2003 VIZ MEDIA, LLC.
All rights reserved.

The stories, characters, and
incidents mentioned in this
publication are entirely fictional
or are used in an entirely
fictional manner. No portion of
this book may be reproduced or
transmitted in any form or by any
means without written permission
from the copyright holder.

Printed in Canada.

Published by VIZ MEDIA, LLC
P.O. Box 77344
San Francisco, CA 94107



Action Edition
16 9 8 7 6 5 4 3 2
First printing, August 2003
Second printing, May 2005



For advertising rates or media kit, e-mail advertising@viz.com

- 5. MISSION 1
DESTINIES AT THE CROSSROADS
- 29. MISSION 2
THE OPENING WINDS
- 59. MISSION 3
THE RELATIVE SPEED OF FOOLS
- 91. MISSION 4
AN EQUATION FOR LIBERATION
- 113. MISSION 5
VICTIMS AND PERPETRATORS
- 143. MISSION 6
SHIFT IN TACK
- 149. MISSION 7
UNHAPPY HAPPINESS
- 171. MISSION 8
THE JOYS OF DEFEAT
- 192. OUBLIETTE
(EXCEL SAGA BONUS SECTION)



MISSION 1
DESTINIES AT THE CROSSROADS



...I COULD NOT
HESITATE TO
(embezzle)
PROACTIVELY
RE-APPROPRIATE
FUNDS FOR THE
SAKE OF
PROTECTING
THIS CITY...

AND
THAT
IS
WHY...

AND
YET...

CITY ENVIRONMENTAL
SECURITY ADMINISTRATION

-THANKS TO THOSE
EFFORTS,
PREPARATIONS TO
ORGANIZE MY URBAN
DEFENSE FORCE ARE
SWIFTLY PROCEEDING.

AND,
NOW-

YES,
JUST ONE
THING,
SO VERY
PARA-
MOUNT-

I'VE DEVOTED
MYSELF TO
THIS CAUSE
WITHOUT
HESITATION.
AND YET
THERE IS
SOMETHING
ABSENT...

WHAT LIES BEHIND
THIS WIND, THAT
SEEMS TO BLOW
THROUGH MY
HEART - ONLY TO
LEAVE EMPTINESS
BEHIND?



IF ONLY SOME-
ONE WERE
ACTUALLY TRYING
TO CONQUER
THE CITY!

ALAS!
ANY
OPPONENT
WILL
DO!

-IS
MISSING!



I STATE
THIS NOT
AS A HYPOTHESIS;
RATHER
THAT YOU
ARE
REQUIRED
TO TAKE
HEED OF
THE
STATEMENT
TO MEAN
THAT IT IS A
DELIBERATE
DECISION
THAT WILL
BE REAL-
IZED IN THE
NEAR FUTURE!

THIS
CITY IS
(our)
ACROSS'S
PROP-
ERTY!!!



IN THIS OPERATION, WE SHALL FOCUS OUR AIMS UPON THE PRIORITY-ONE FACTOR INVOLVED WITH THE CONQUEST OF THE CITY! YES, IN OTHER WORDS...

...THE PATH WILL UNDOUBTEDLY BECOME INFINITELY LONG.

...I REFER TO...
"INFOR-
MATION"
!!

(SNIF)...
EHSS?

IN ANY CASE...

WHILE THE PATH WE SHALL TREAD MAY BE LONG, THE TIME AT OUR DISPOSAL IS FINITE.

AND SHOULD WE NEGLECT THOSE STEPS WE MUST UNDERTAKE EACH DAY...

IN-
FORMA-
TION...!?

IN...!

YES, USED EFFECTIVELY, INFORMATION BECOMES AN EXTRAORDINARILY POWERFUL STRATEGIC WEAPON!

FROM THE DAYS OF ANTIQUITY, THE MOST BASIC AMONG ALL FUNDAMENTAL MAXIMS IS THAT WHEN A CIVILIZATION REACHES A CERTAIN LEVEL OF MATURITY THE ONES WHO GAIN CONTROL OVER INFORMATION HOLD SWAY OVER THE ENTIRE SOCIETY.





Promotion



to the





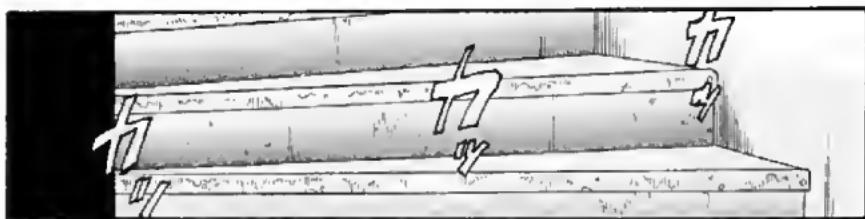
Policy-Making

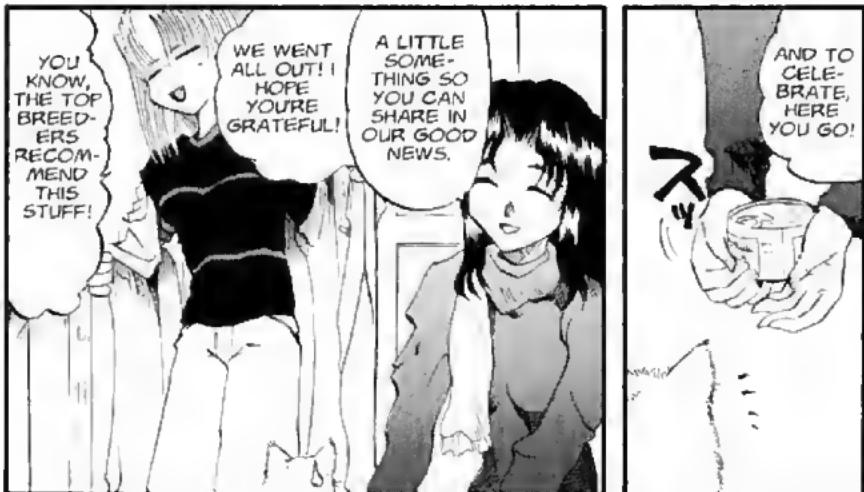
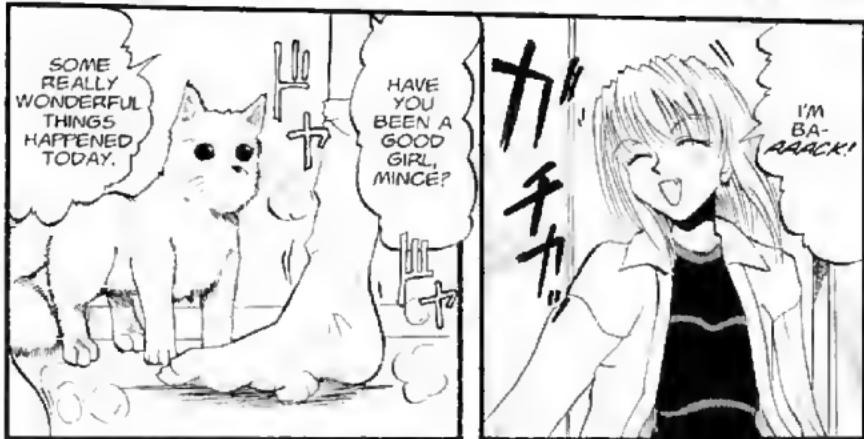


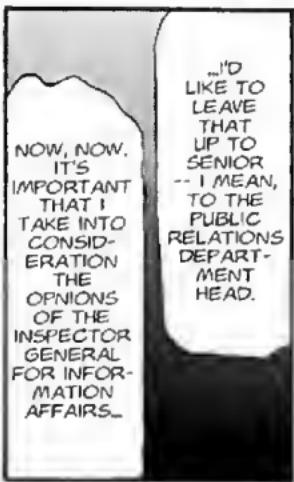
Level







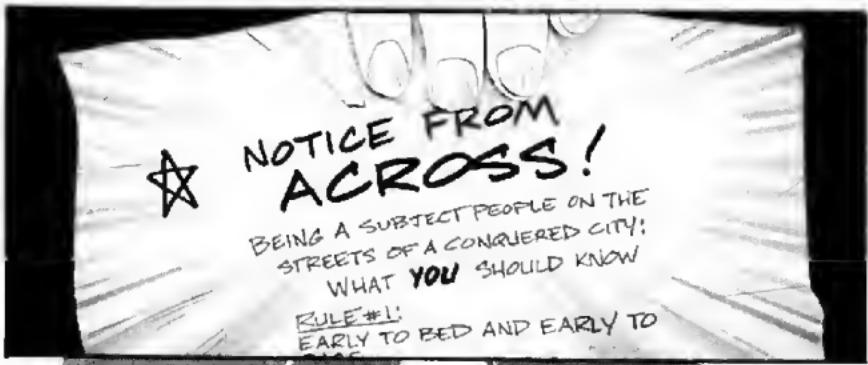






Thanks to Masters: Serikawa, Ryou, Kinema, Nonaka





I THOUGHT THIS WOULD BE A LOW-IMPACT WAY TO RE-EDUCATE PEOPLE.

WE PRINT THIS UP AS A FLYER AND HAND THEM OUT TO THE MASSES.

...PROPOSE TO DO WITH THIS?

WHAT DO YOU...

Notice from ACROSS!

YOU THINK SO TOO?

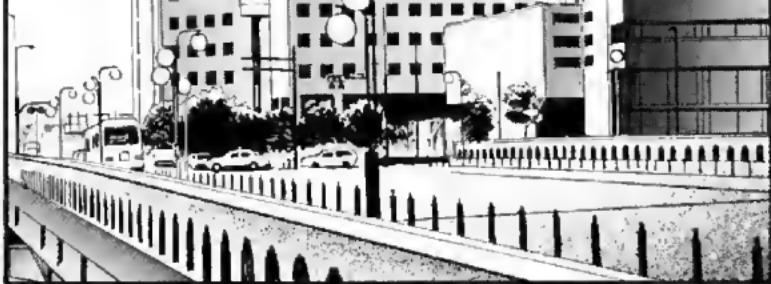
I THINK IT'S A WONDERFUL IDEA...

ALL RIGHT THEN! LET'S LAY THIS SUCKER OUT AND GO TO PRESS!

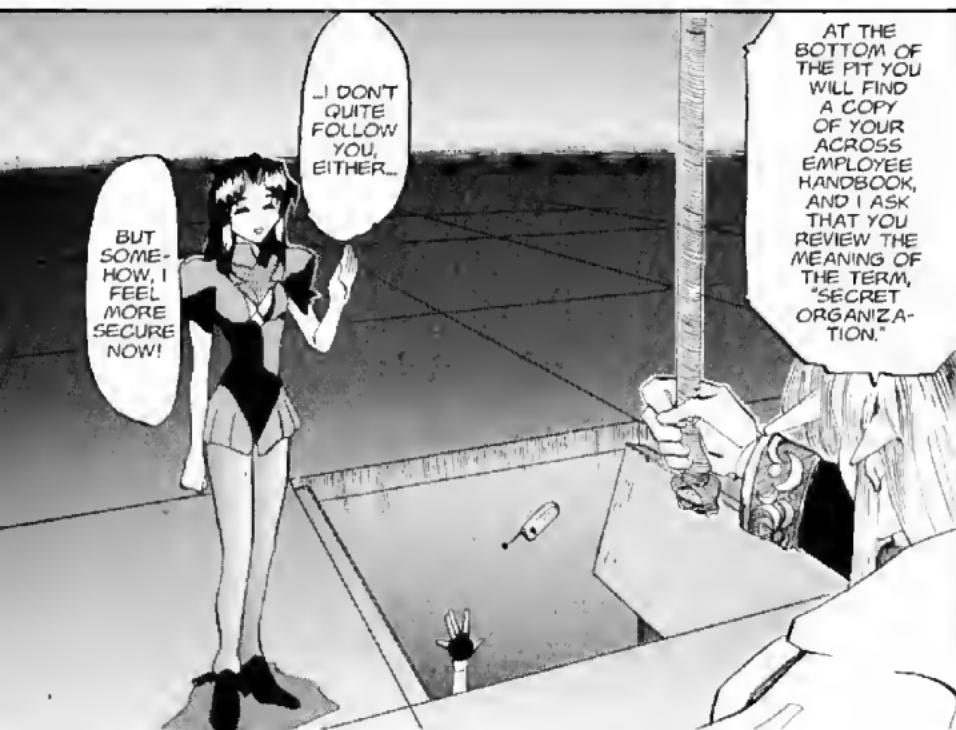












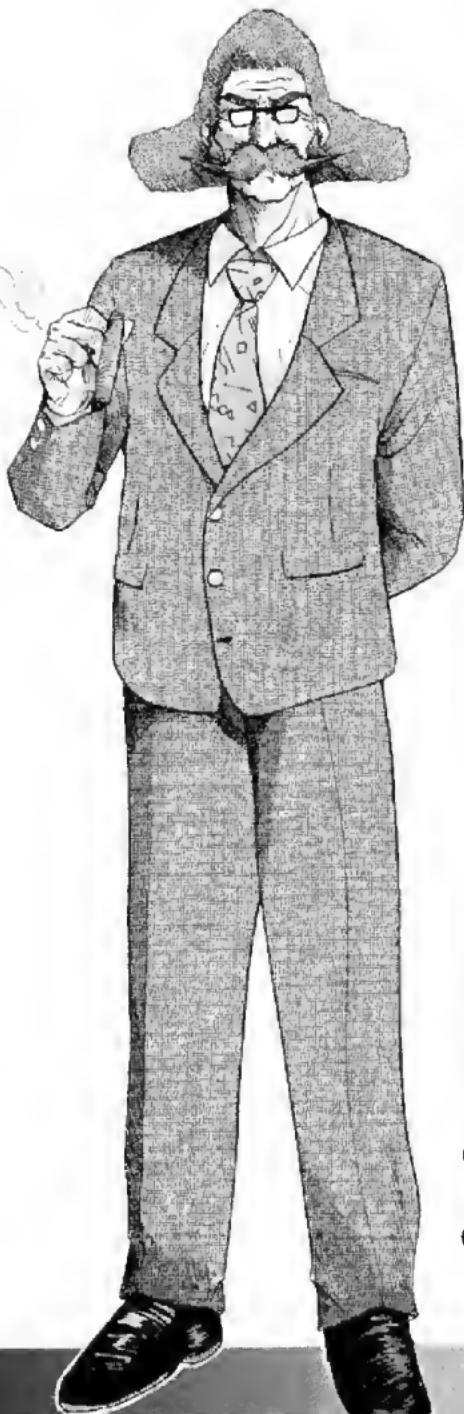


Featured Characters # (Whole Lot) + 1

"Call me 'Doc-tor' (Emphasize both syllables)"

DOCTOR KABAPU

His most prominent **strengths** characteristics



- His hairstyle
- ...and his mustache
- While he's a fun person to draw...
- ...doing close-ups of that face does tend to wear you down.

EXEEL'SAGA



ENEMIES...

ENEMIES...

ENEMIES...

...



PREPARE

NO WIND BLOWS
HERE
TO
CARRY
VOICES...

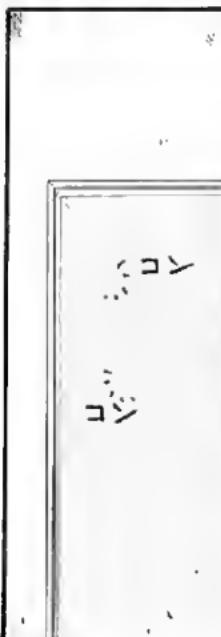
AND
NONE
BESIDES
MYSELF
SPEAK.

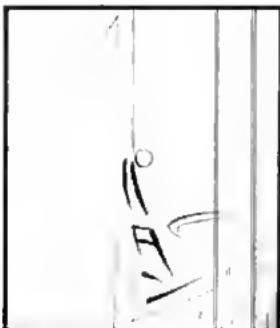
WHO,
THEN,
COULD
BE WHIS-
PERING
TO ME...?

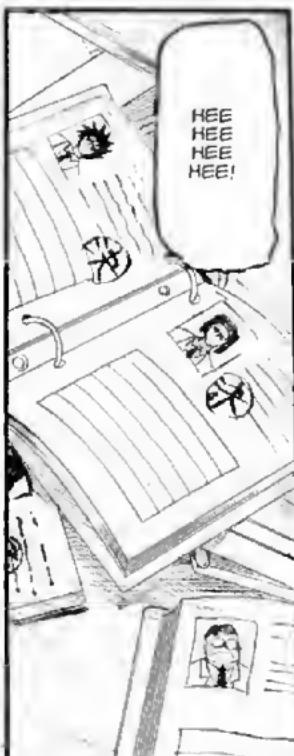
MISSION 2 THE OPENING WINDS











YOUR
TIME WILL
SOON COME -
MY CHOSEN
ONES!

AND AS
FOR YOU
THREE
YOUNG
MEN...

LOOKS
LIKE
WINTER'S
OVER.

Reet.

SUMIYOSHI!!
THE SOY
SAUCE!!

...AND
SUCK IN
THIS
WONDERFUL
MID-DAY
SUNSHINE.

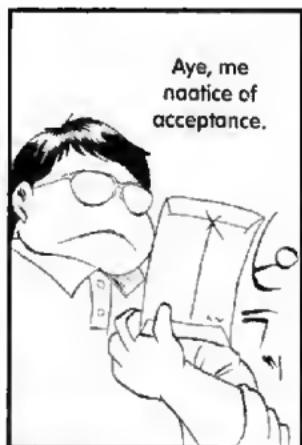
YOU CAN'T
HELP YOUR-
SELF...
YOU GOTTA
SIT OUT
ON THE
BALCONY...

Nae
mur.

SUMIYOSHI!!
ANOTHER
HELPING!



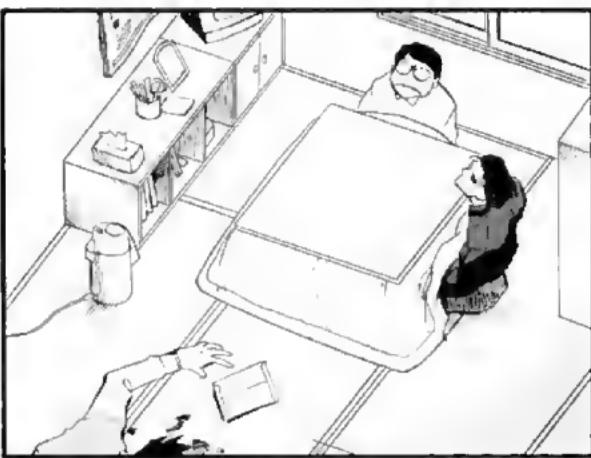








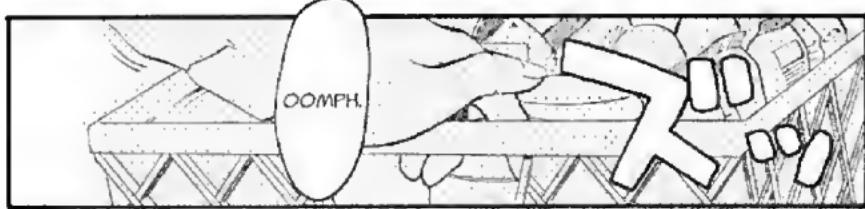
SO
WAIT A
MINUTE
THIS
MEANS...



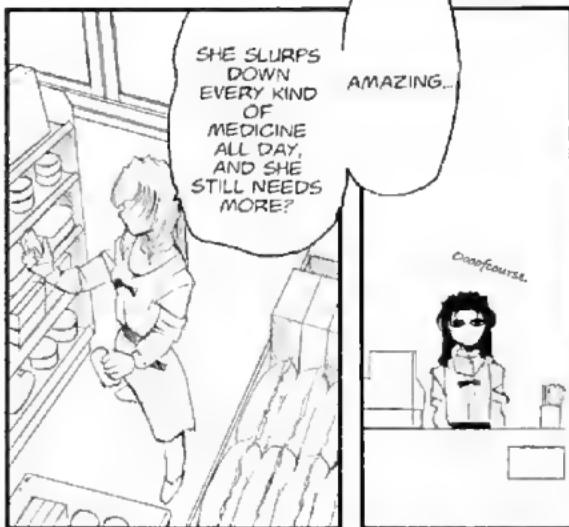
...WE'RE ALL
GONNA BE...
IN THE SAME
OFFICE...
ALL
DAY...







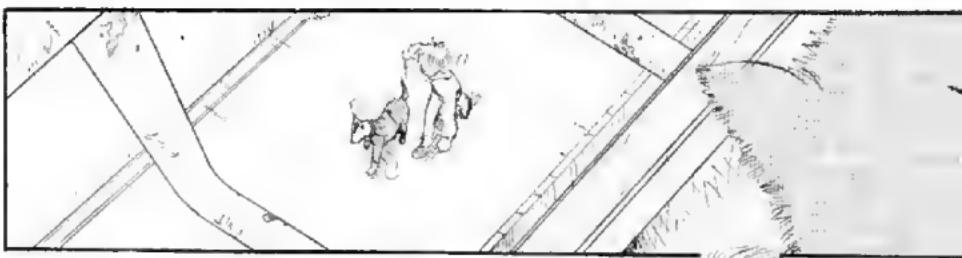




AMAZING...

Of course.



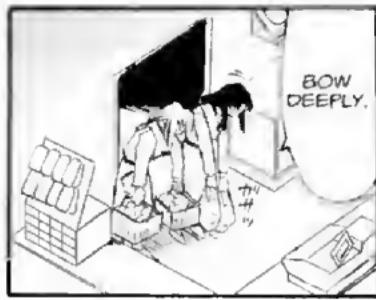












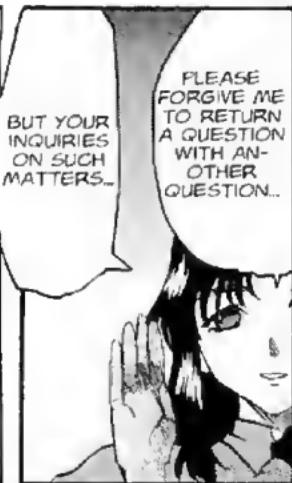


THANKS: #3, 13, 69, B7, 666, and Leo.









PLEASE FORGIVE ME TO RETURN A QUESTION WITH ANOTHER QUESTION...



I ASK THAT YOU EXPEDITE YOUR DUTIES...



HEAVEN FORBID, OF COURSE IT IS.









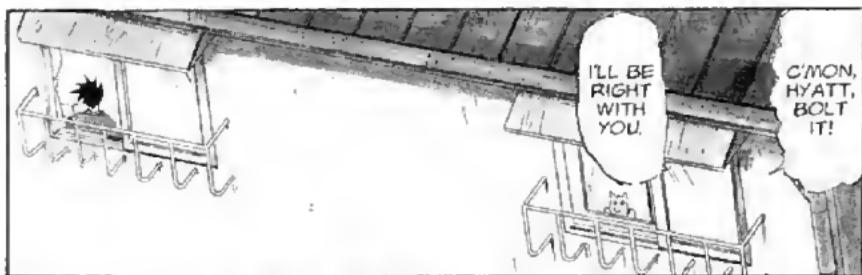
MISSION 3

THE RELATIVE SPEED OF FOOLS











Them eyes...I knoo
what yer thinkin'...
It's the look o' a man
whose head is filled with
discourteous thoughts.

CRAP,
I CAN'T
MENTION
THIS TO
HIM OUT
LOUD!!

IS HE
REALLY
THE SAME
AGE AS
ME?!

HOW DOES
HE MANAGE
TO LOOK SO
STATELY,
AND WITH-
OUT EVEN
TRYING
TO?

I think it teks
more than just
playin' around
if have one's
face turn so
blue as that...

C'MON,
IWATA!!
QUIT
PLAYING
AROUND,
AND LET'S
GET
GOING,
ALRIGHT
?!

Leave it
out.
Let's go.

ARE
YOU
IN THE
BATH-
ROOM?

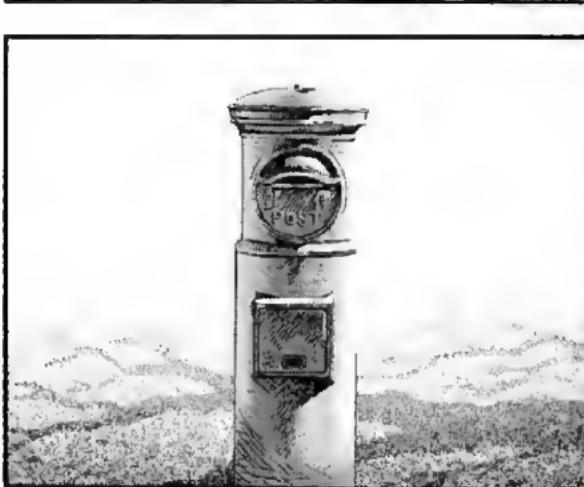
SENIOR
...?





INSIDE THE TOILET





HAIL, IL
PA-LAZ-
ZZZ
000
000
000
000

UNTIL
NOW, OUR
OPERA-
TIONS
CONSISTED
OF REAC-
TIONARY
POLICIES
THAT WERE
TAILORED
ONLY TO
RESPOND
TO THE
CURRENT
SOCIAL
ORDER!

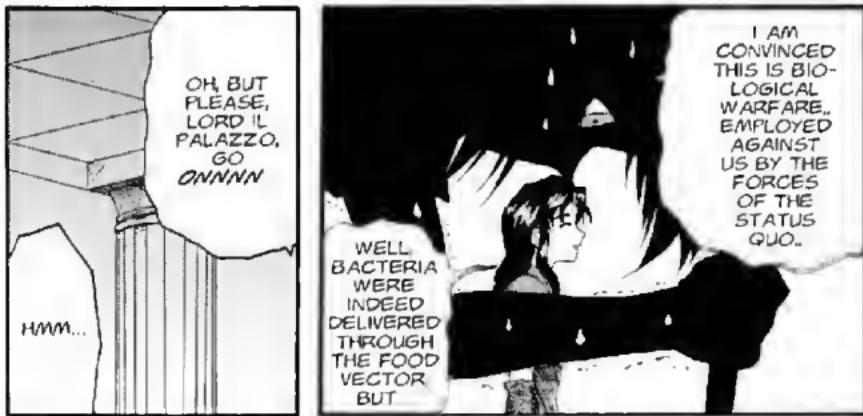
AND, AS
SUCH...

ALAS —
HUMANITY'S
DESCENT
TOWARDS
COLLAPSE
CONTINUES
TO ACCEL-
ERATE
UNDER SUCH
A CONTEM-
PORARY
SUPER-
STRUCTURE!

TODAY —
AS OF
RIGHT NOW
— I WILL
MAKE AN
IMPORTANT
ANNOUNCE-
MENT...

...REGARD-
ING A MAJOR
SHIFT IN
ACROSS'
STRATEGY
FOR WORLD
CONQUEST!





WE OUR-
SELVES
SHALL
LASH OUT!
AND WE
SHALL ALSO
FOCUS
UPON THE
DELIBERATE
ELIMINATION
OF
ELEMENTS
THAT SEEK
TO DENY
US!!



AND FOR THAT REASON OUR ORGANIZATION, ACROSS, SHALL UNDERTAKE OPERATIONS ROOTED IN THE SPIRIT OF OFFENSE!

$$T = \mathbb{C}[H] \otimes \mathbb{C}[H]$$

AND
THERE
FORE.



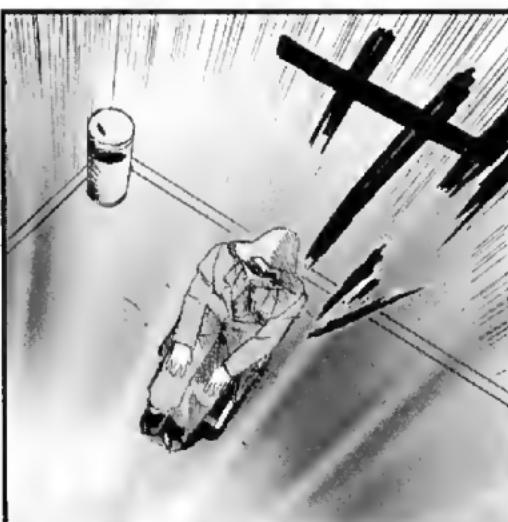
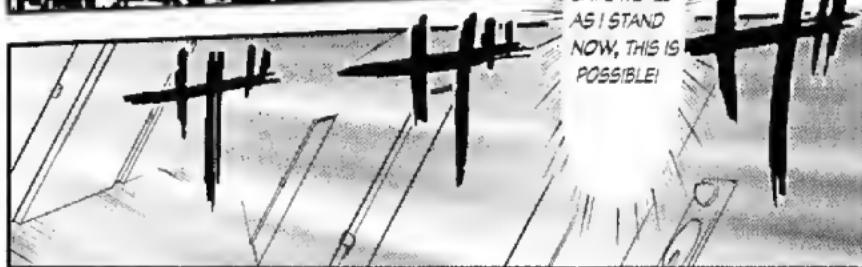
DEAR
SIR! I AM
OVER-
WHELMED
BY A
GENEROSITY
THAT I DO
NOT
DESERVE!

THIS EXCEL
YOU SEE
BEFORE
YOU —
MARSHAL-
ING ALL
HER WILL
POWER —
CAN YET
WITHSTAND
ANOTHER
TWO OR
THREE
MINUTES.

BUT
I'M ALL
RIGHT!







IT'S NOT
FUNNY
...IT'S
NOT
FUN...

WHAT THE
HELL? IS
THAT SIGN
SUPPOSED
TO BE A
JOKE? I
DON'T LIKE
THE LOOKS
OF THIS...

Aye. As
far as I can
reckon,
but.

IS THIS
REALLY
WHERE THE
MEETING'S
SUPPOSED
TO TAKE
PLACE?

HEY.

REGIONAL
CIVIL SERVANT
ENTRY-LEVEL
GRADE
EXTRA
SPECIAL
TECHNICAL
POSITION

MEETING THIS WAY

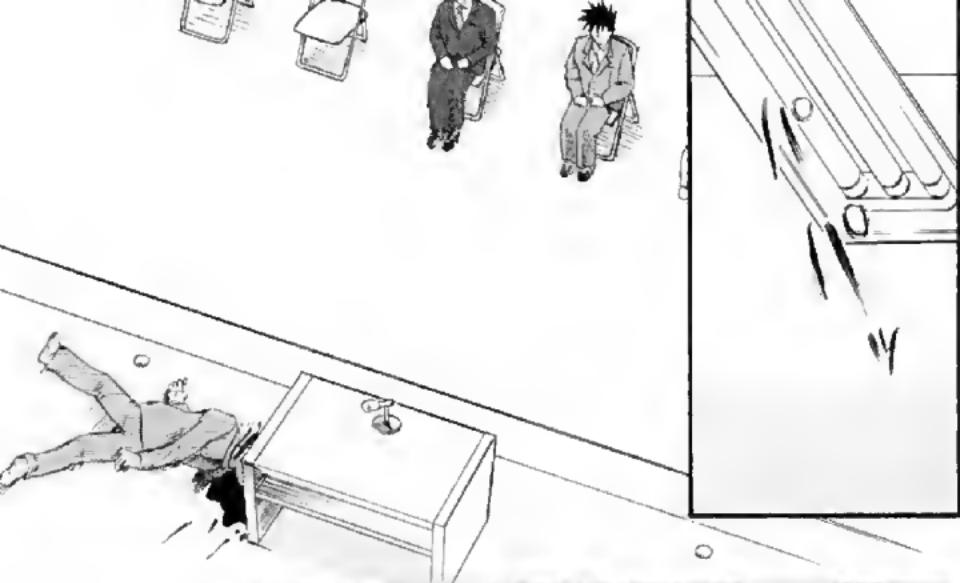
I hev th'
chills.

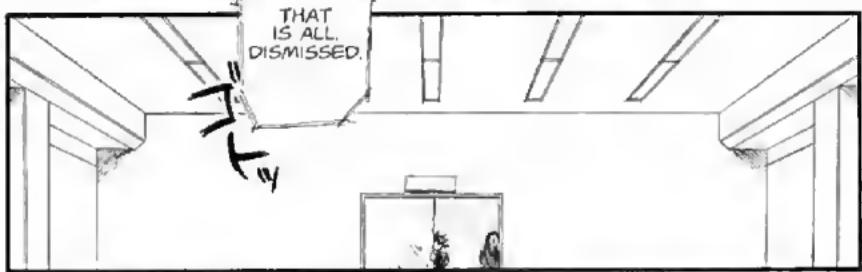
SAME
HERE...

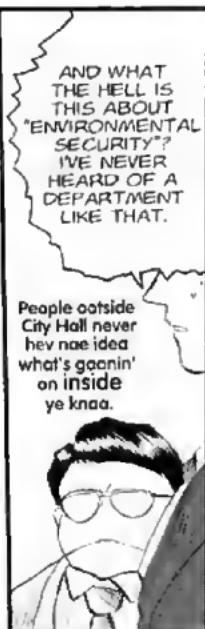
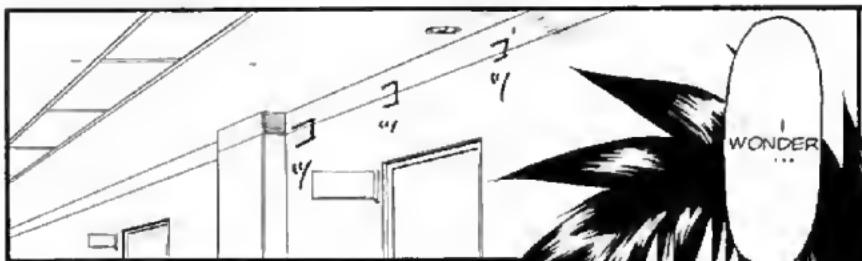
MAN,
THIS IS
NOTHING
LIKE
WHAT I
EXPECTED.

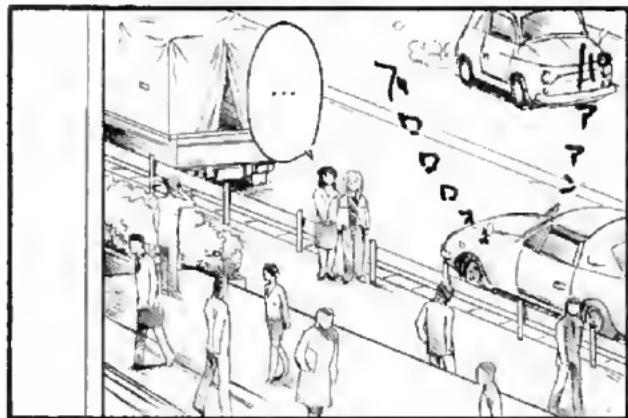
WHOOPS.



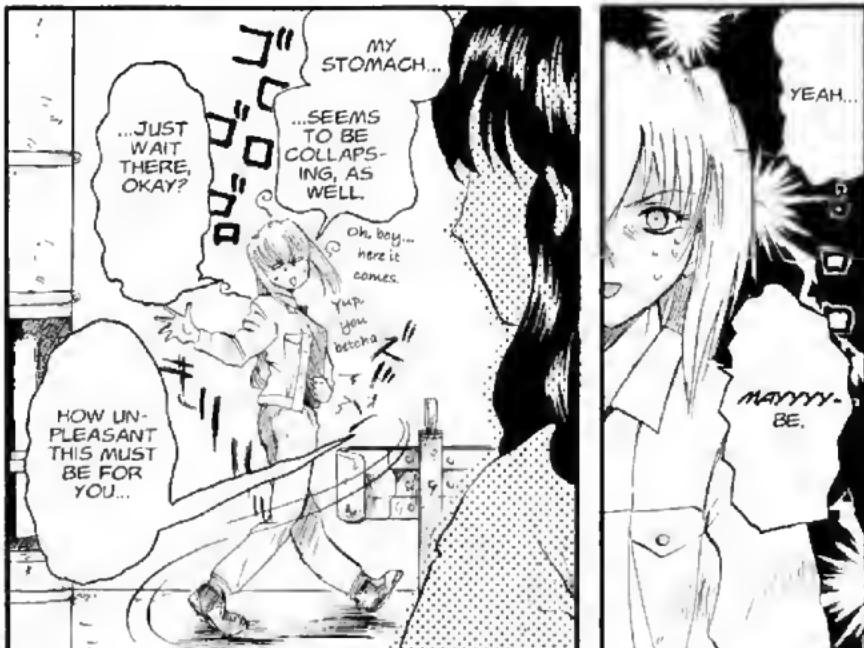
















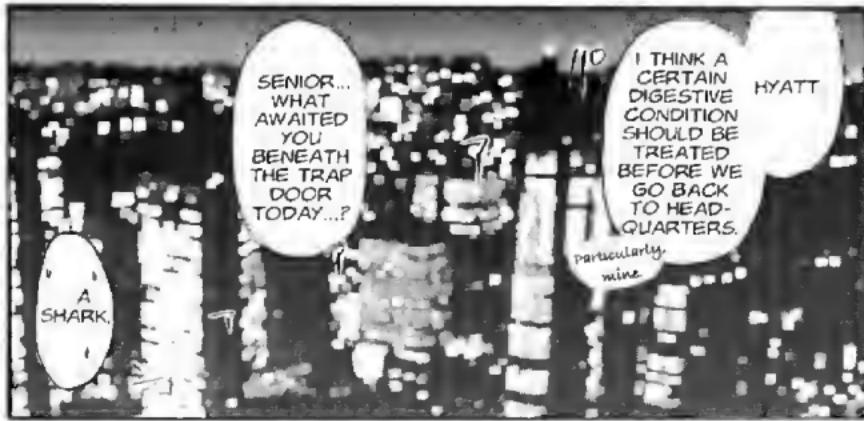
Assistance provided by No. 69 and No. 87.











END MISSION 3

EXCELV5AEG



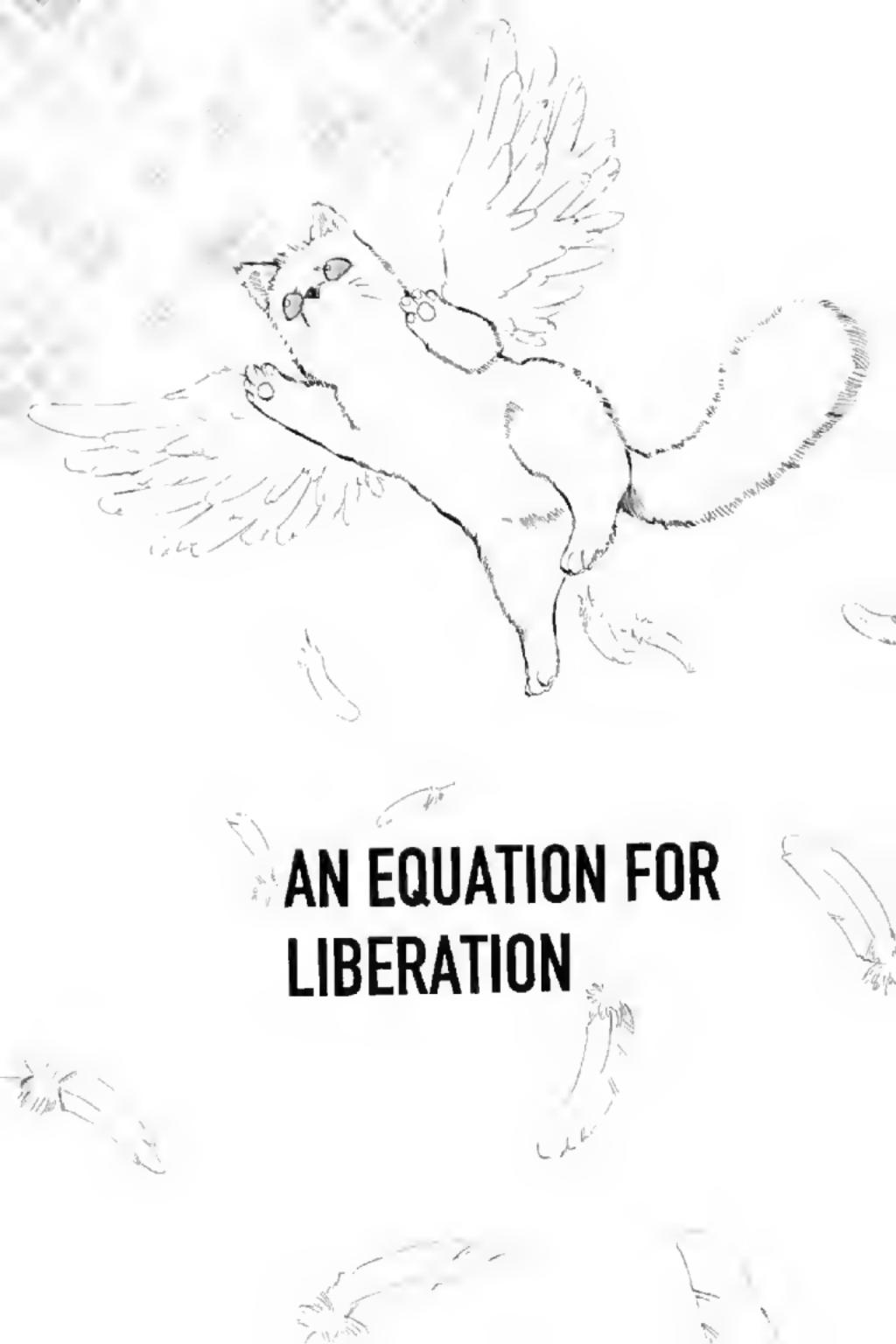
EXEEVSAGA





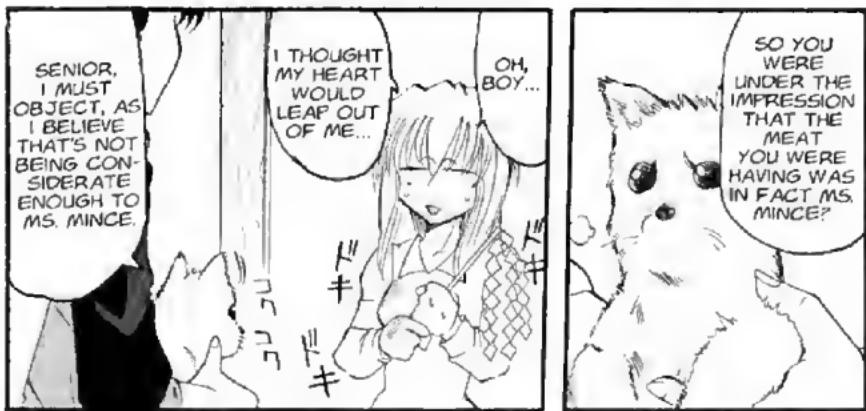
MISSION 4

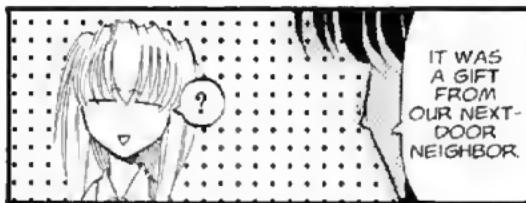




AN EQUATION FOR LIBERATION

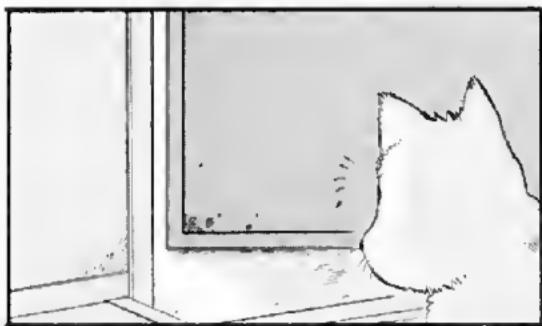


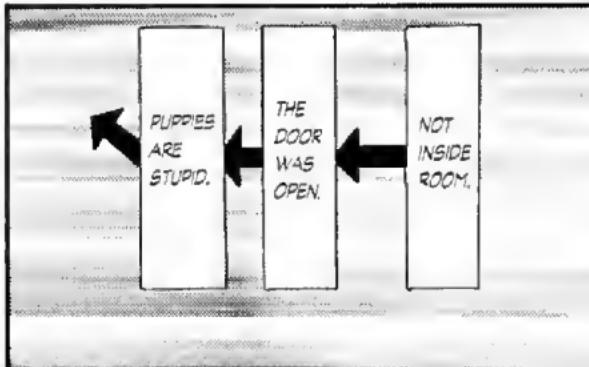
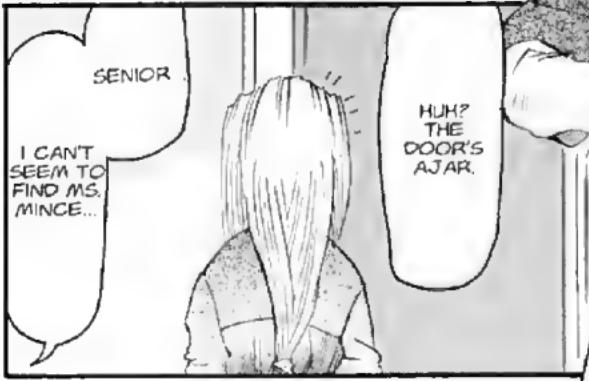


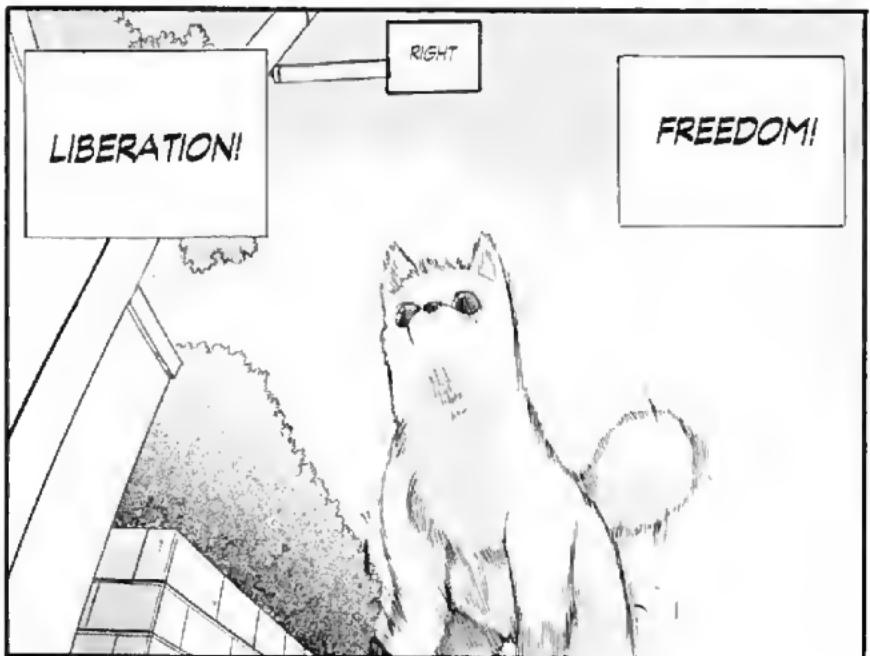


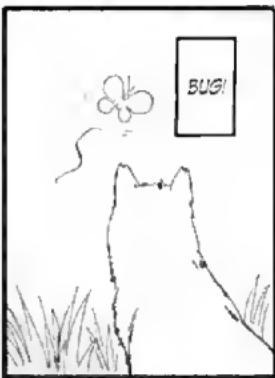










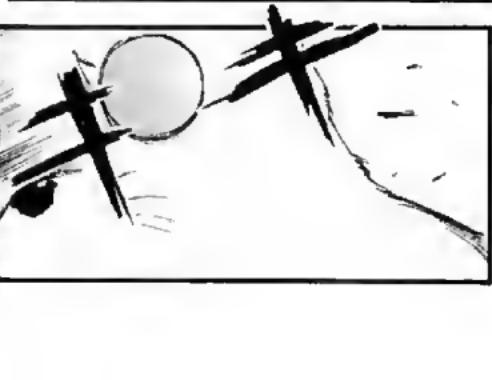


We'd lose
the ration
for our
worst-case
scenario!

FLEE!

IF THE
WORST-
CASE
SCENARIO
WERE TO
HAPPEN...

BUT...
WHAT IF
SOMETHING
WERE TO
BECOME
OF MS.
MINCE.







Eeh, if we gan doon doing this, we should get there soon enough.













EXCELSAGA



Featured Characters # (Whole Lot) + 2

MISAKI MATSUYA'S...

UM...

...WHAT IS
THE DEAL WITH
HOW SHE'S
TREATED SO
MUCH BETTER
THAN US ...?







MISSION 5 VICTIMS AND PERPETRATORS



WITHOUT
GETTING
PRIOR
APPROVAL.

DON'T
CALL
SOMEONE
BY THEIR
FIRST
NAME.





CHANGE INTO THE
SPECIFIED
UNIFORM IN
THE LOCKER
ROOM AND
ASSEMBLE
IN THE
HALLWAY.

AH...
ATTENTION.
ALL
PERSONNEL
UNDERGOING
TRAINING.

THAT
IS
ALL.

WELL,
WELL.

Speak
o' the
devil.

The men's
lockers are
awah here,
y'knaa.

AT THE
VERY LEAST,
I SUPPOSE
THIS WON'T
INVOLVE
SOME
STRANGE
SPEECHES
OR TIDYING
UP THE
PLACE.

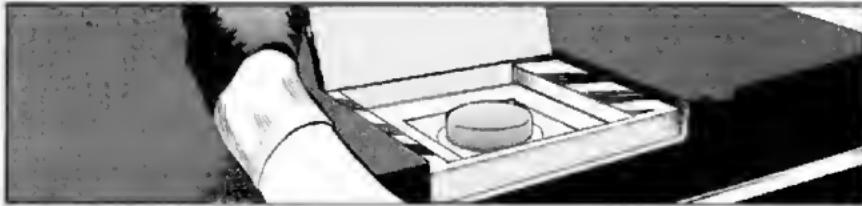
YEAH, WE
MET UP
WITH THE
GUY JUST
ONCE, AT
THE FIRST
SESSION.

So he
was an
instructor?

Amazin'
that he
survived...

"GET
DRESSED."
HUUH?









IT IS
A GIFT
SUCH AS
TO MAKE
THE
HOSTILITY
NOW HELD
AGAINST
US BY ITS
RECIPIENT
EVAPORATE
INTO
OBLIVION.

LET
ME
SAY
THIS
AT THE
LEAST:

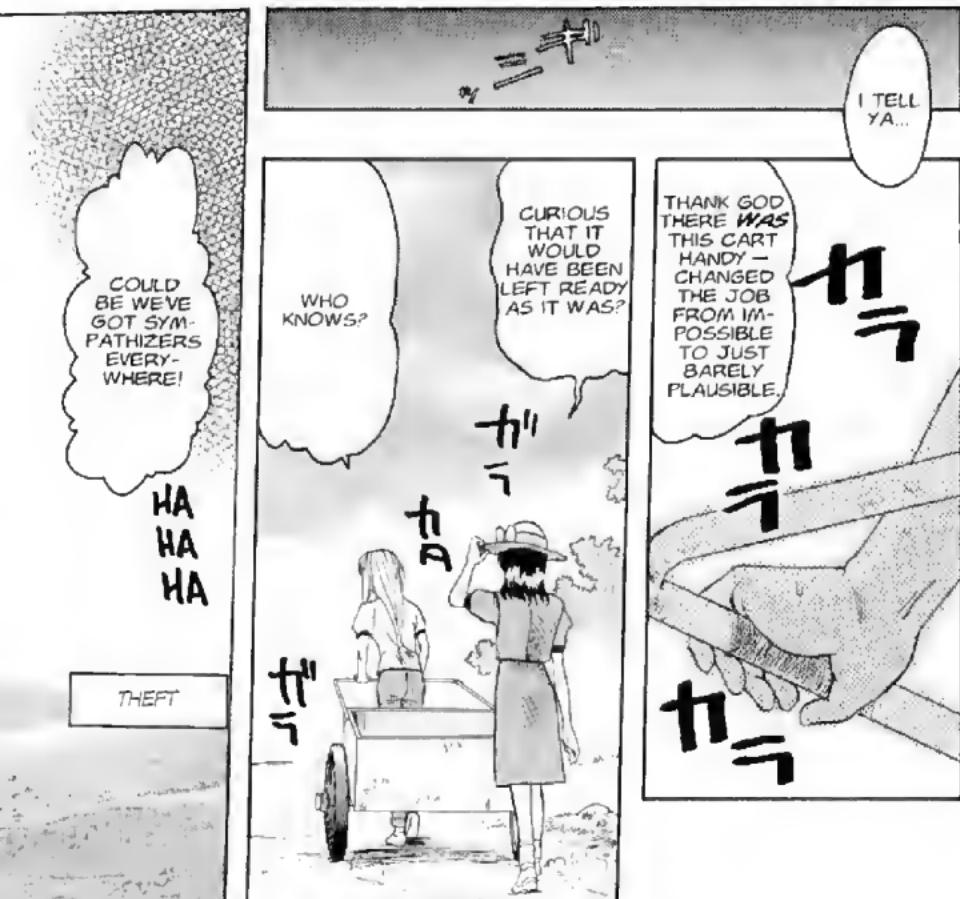
WHILE
MUCH OF
THIS MUST
YET
REMAIN
A SECRET
FROM
YOU...



ES IST
JUST
SEHR
WUNDER-
BAR,
YKNOW
?!

THE SPIRIT OF
CHARITY THAT
LORD IL PALAZZO
BEQUESTS — EVEN
UPON SUCH IKK AS
WHO GOT NO
APPRECIATION
FOR OUR CAUSE!





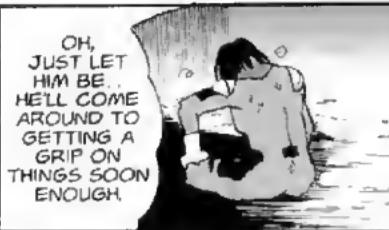




Sort of
mek's ye
wonder
whot wor
office is
going t'
look like.

THE
PISTOLS...
THESE
UNIFORMS
...

WELL, THIS
IS TURNING
OUT
STRANGE.



WHAT'S THE
MATTER
WITH
WATANABE-
KUN?



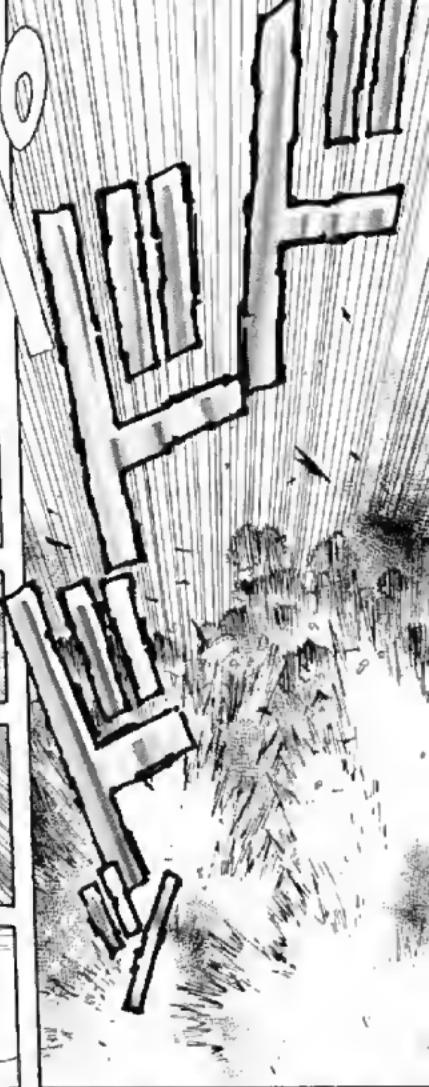
LET'S
ASK.

BUT
DOES
THIS GUN
REALLY
SHOOT
ANY-
THING?

It
feels so
light.











DOES THE WEAPON ALSO POSSESS ANY POSSIBILITIES OF A MISFIRE?

...YOU MENTIONED SOMETHING ABOUT THE POWER OUTPUT BEING UNSTABLE...

GO AHEAD.

THAT IS ALL. NEXT?

SIR!?

I THEREFORE CONCLUDE THAT TO CONTINUE USE OF THE GUN WOULD POSE A GRAVE AND IMMINENT DANGER TO HUMAN LIFE.

YES. THAT POSSIBILITY HAS A SPECIFIC BUT AS YET UNDETERMINED VALUE—

...AND I'LL GET THROUGH THIS ALIVE.

JUST PRETEND I'M PLAYING SOLDIER...

...MOVING ON...
YEAH, THAT'S IT...

TODAY'S LIVE-FIRE EXERCISE IS HEREBY CANCELLED.

GOOD CALL!





aaates... aaates... aaates... aaates...

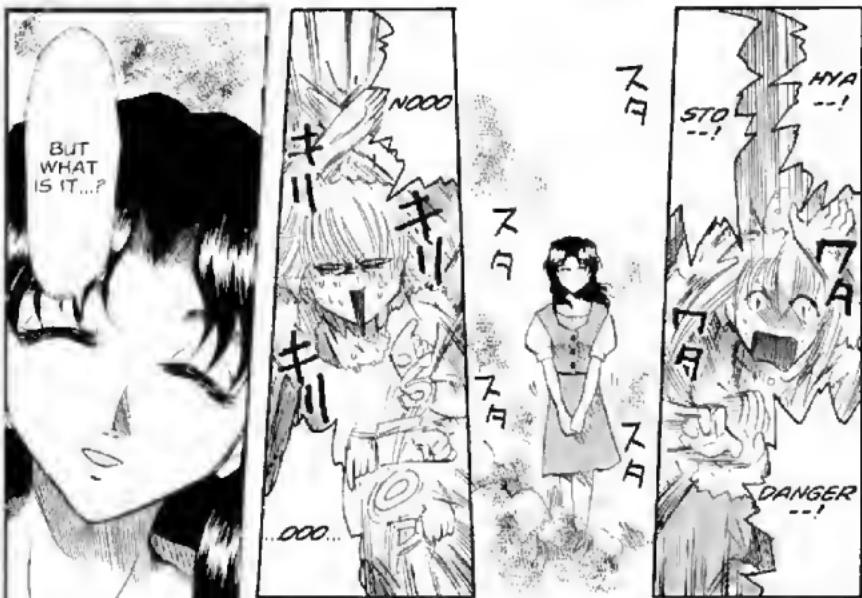


OPEN
THE
GATES
!!









THERE'S
A
CURIOS
SIGN
OVER
THERE...



Y'KNOW,
IT WOULD
HAVE BEEN
EASIER
ON MY
HEALTH
TO JUST
LET IT
BLOW.



TRAINING COURSE







WE MUST
RETURN
AT
ONCE TO
REPORT
BACK!

...THIS
WILL
PROVE
THAT WE
MADE IT
HERE!

MY
GUESS...

WE'LL
MARCH
BACK IN
STRIDES
OF
VICTORY!

Hey,
oh
Yeah!!





ALAS, IT
WAS AIMED
AT THE
MOST OP-
PORTUNE
TIME
TO NIP
THE BUD
BEFORE
IT COULD
GROW TO
HARM...

ALTHOUGH
THE
TACTIC
WAS
NEITHER
GRACEFUL
NOR
EFFICIENT.







AND
WHEN
I HAVE BUT
FOUND
HIM...

FADING
AWAY...

WHY?
AT A TIME
SUCH AS
NOW...?

MUST I
RETURN...

...TO
THAT
STATE OF
LETHARGY?

MISSION 6

SHIFT IN TACK









Contrite: having a sincere sense of remorse for one's own actions.

Mortification: A feeling of shame, humiliation, and embarrassment.





END MISSION 6

MISSION 7

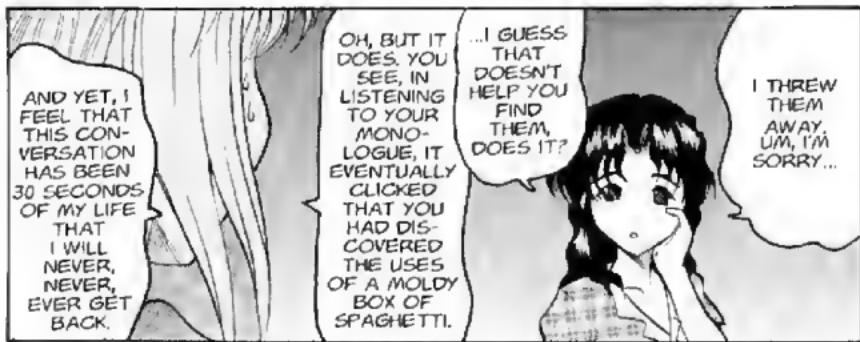
UNHAPPY HAPPINESS







OH... WELL...



AND YET, I FEEL THAT THIS CONVERSATION HAS BEEN 30 SECONDS OF MY LIFE THAT I WILL NEVER, NEVER, EVER GET BACK.

OH, BUT IT DOES. YOU SEE, IN LISTENING TO YOUR MONOLOGUE, IT EVENTUALLY CLICKED THAT YOU HAD DISCOVERED THE USES OF A MOLDY BOX OF SPAGHETTI.

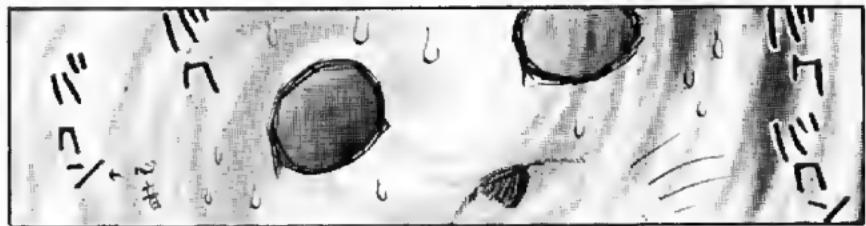
...I GUESS THAT DOESN'T HELP YOU FIND THEM, DOES IT?

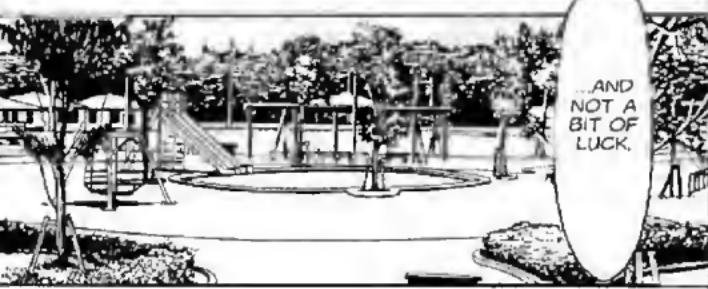


TH-THAT MEANS...

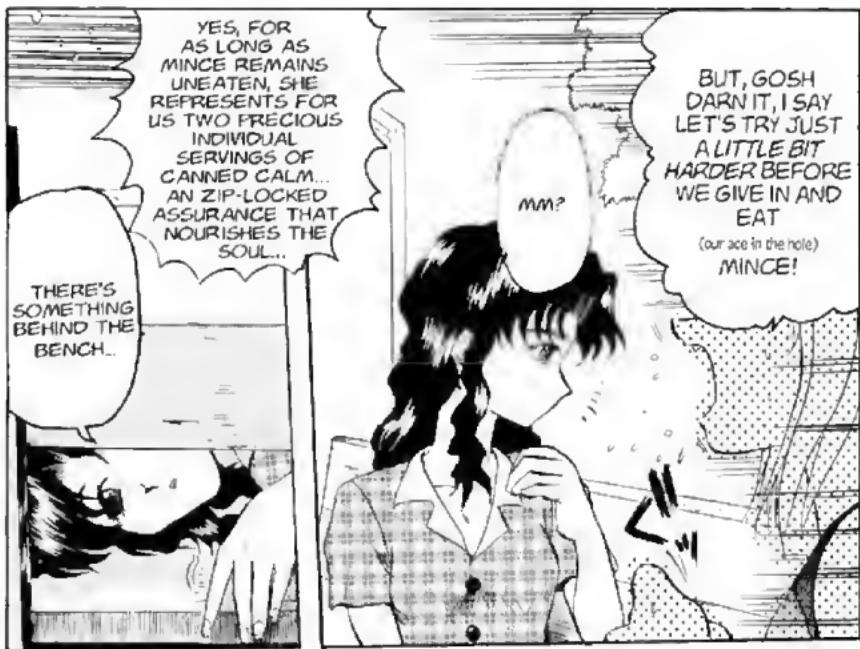












Problem Solved





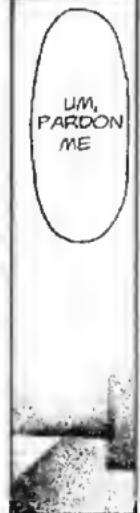
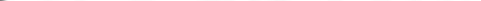




Significant passages are highlighted.











It's all a
matter of daring
to make the
right moral
choices.

Just think
of it all
being
a dream...

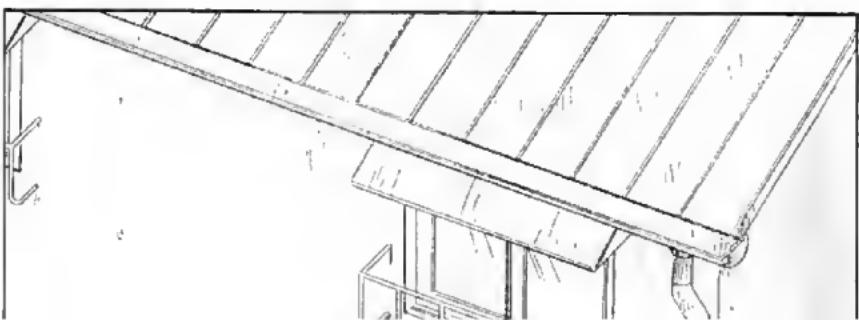
The world
only makes
sense
when
you force
it to.

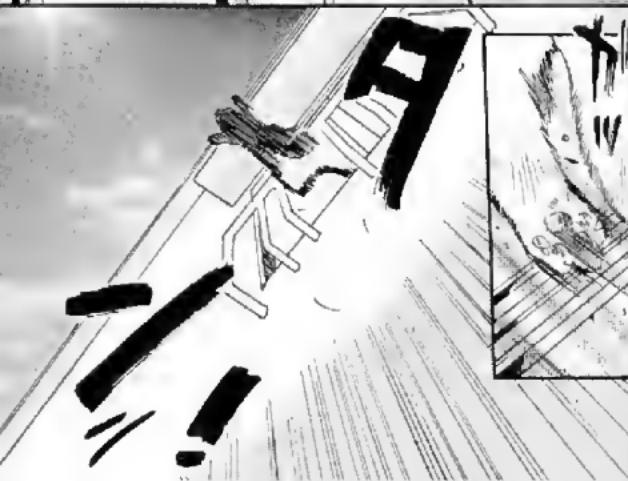
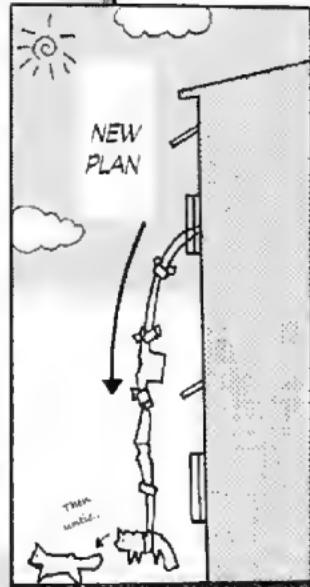
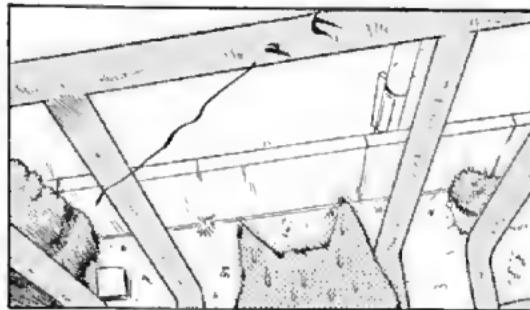
LORDY,
LORDY,
LORDY!
WE'RE
HAVING
BISCUITS
TONIGHT!

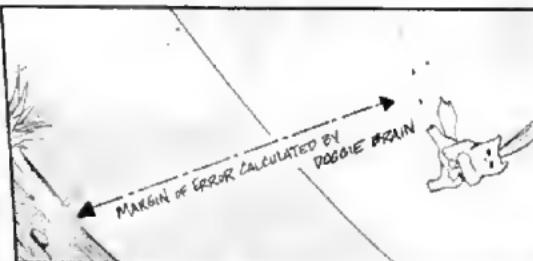
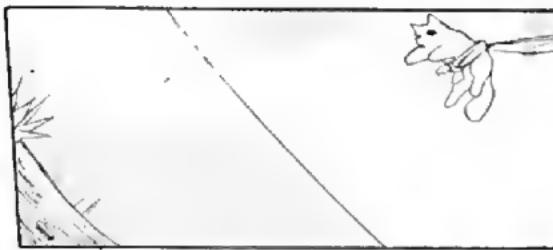
SENIOR
EXCEL

"ONE GOOD
DEED
DESERVES
ANOTHER..."
"DANCE..."

HA-CHAN,
DO YOU
KNOW
WHAT
THIS
MEANS?







— 10 —



EXCELV5AGA

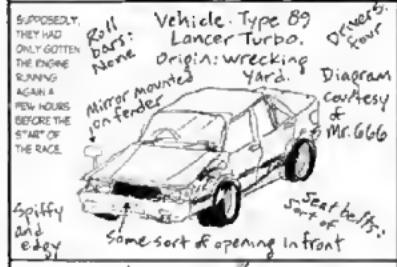


Scenes from the Personal Life of

Rikdo Koshi

Vol.②

The People Who Can't Stop



RESULTS: DEATHS, ZERO. SLIGHT INJURIES, ONE.

We The Living



AND YOU CAN TELL THOSE TWO MONTHS BY THE ANGRY BACKGROUND ART.

CONGRATULATIONS

IT ISN'T MUCH, PERHAPS, BUT I'VE PUT THIS SMALL AFFAIR TOGETHER TO CELEBRATE THE FACT THAT I DIDN'T LOSE A SINGLE ONE OF YOU.

AHEM! TODAY YOU HAVE ALL COMPLETED THE FINAL SEGMENT OF THIS TRAINING SESSION. CONGRATULATIONS.

SO FOR NOW LET'S PUT RESPONSIBILITIES ASIDE, AND JUST ENJOY OURSELVES! CHEERS!

CHEEEERS !!

NOW, THIS IS A MERE INCIDENTAL ADDENDUM, BUT

BUT, IWATA, I SUSPECT LOSS OF EITHER OR BOTH BRAIN HEMISPHERES IN YOUR CASE,

MY PAIR'S IN EFFECT.

COULD'VE HAPPENED, WATANABE. BETTER CHECK YOURSELF TESTES, TESTES, ONE, TWO.

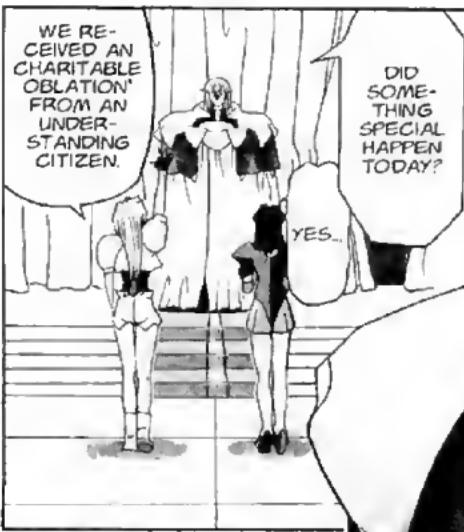
I WONDER IF THAT MEANT HE WOULDN'T HAVE BEEN SURPRISED IF ONE OR TWO HAD GOTTEN "LOST."

I ASK THAT
YOU ALL PLEASE
BE MADE AWARE THAT IF, EITHER
IN WHOLE OR IN PART, THE EVENTS OF
OUR RECENT TRAINING SESSION
ARE FOUND TO HAVE LEAKED BEYOND
THE CONFINES OF THIS DEPARTMENT, ANY
REPRESENTATIONS AS REGARDS A
GUARANTEE, IMPLICIT OR EXPLICIT,
OF YOUR PHYSICAL SAFETY AND/OR
SOCIAL REPUTATION, SHALL BE HELD
NULL, NUGATORY, AND VOID.



MISSION 8 THE JOYS OF DEFEAT

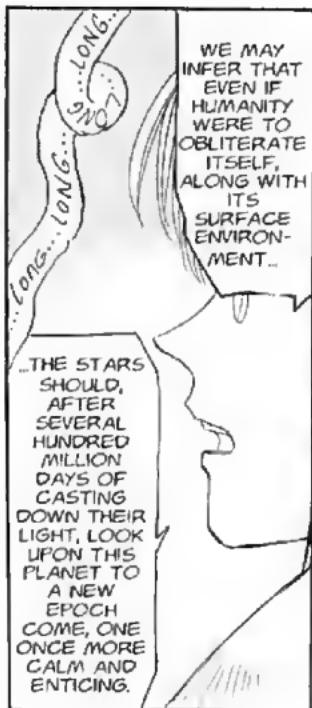


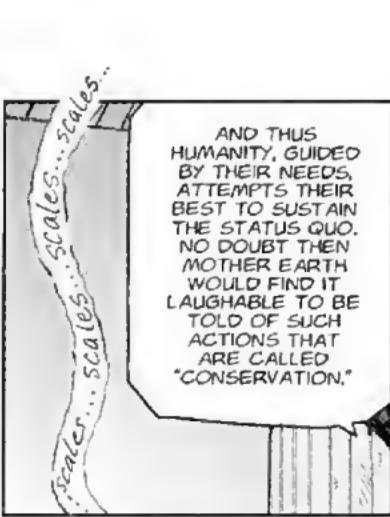


The act of making an offering in appreciation for some boon or benefit, or made as a function of worship towards a divine entity or deity. Also includes acts of charity.



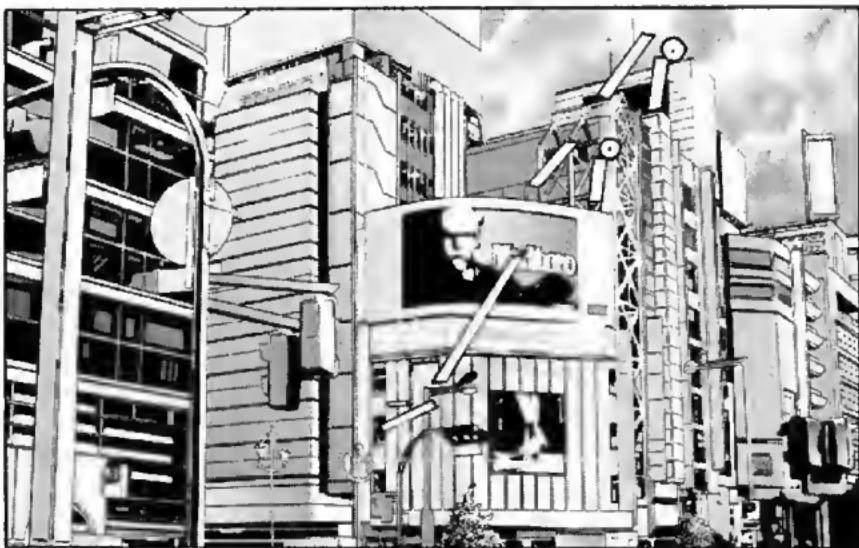


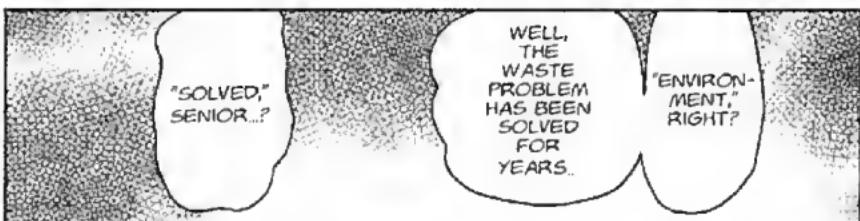


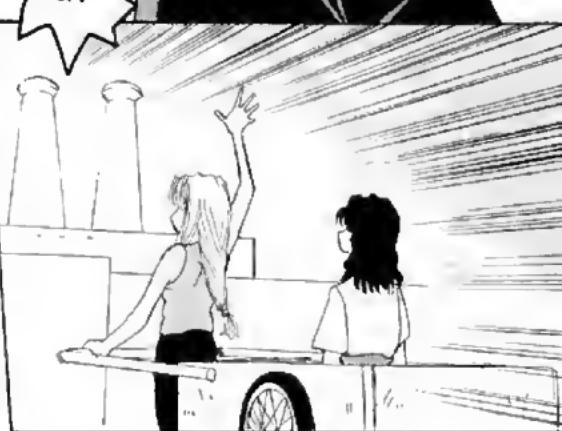


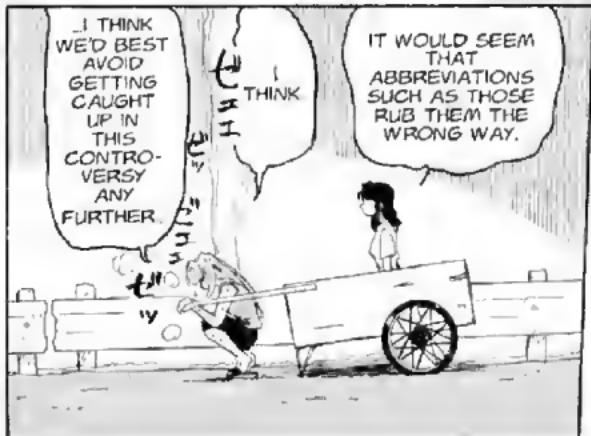














Busy bee helpers this episode: #69 and #1919.





OKAY, THEN. I INVITE YOUR ATTENTION TO THIS ROCK.

THAT SOUNDS LIKE A CLEAR LINE OF ARGUMENT, SENIOR.

WOULDN'T YOU SAY THAT SUBSUMES "QUALITY-OF-THE-PEOPLE-AROUND-YOU" ISSUES?



SENIOR.

IT COMES IN A HANDY PALM SIZE, WHICH POSES AN UNREASONABLE RISK OF HARM TO OTHERS.

SURELY, YOU DON'T...



ACRO-BATICS IN BROAD DAYLIGHT! ISN'T THAT DANGEROUS?





"THINK
GLOBALLY -
CONQUER
LOCALLY!"

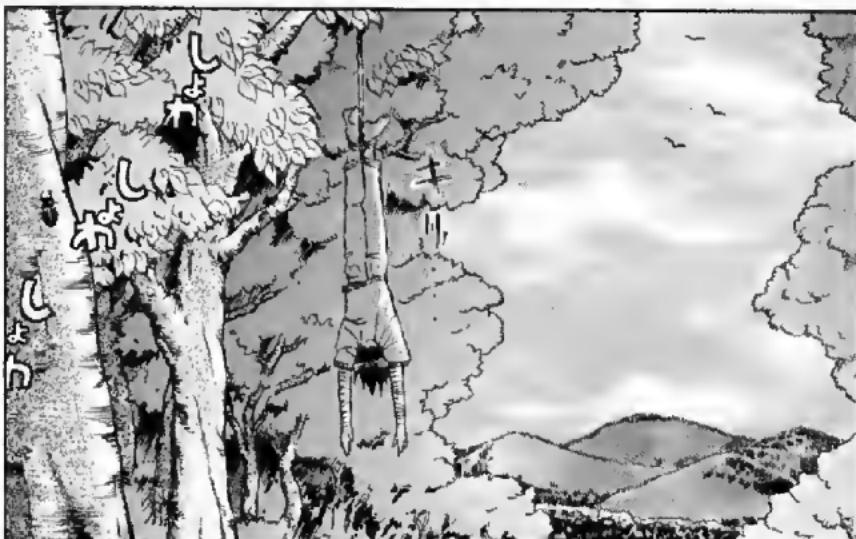
LORD IL
PALAZZO,
YOU
WOULD
APPROVE.

IN THE
END, WE
CAN MAKE A
DIFFERENCE,
IF ONLY TO
LIMIT THE
DEGRADATION
POSED BY
OTHER HUMAN
BEINGS.

ALLLL
RIGHT NOW.
LET'S GO
HOME,
HYATT.

HEY, WE
FINALLY
MADE IT
BACK!





EXCEL
SAGA

RETURNS IN OCTOBER!

AND TO
SAVE THE
WORLD,
THEY
MUST
COLLECT
18,021
ORBS!
(BOY,
THAT'S
A LOT.)

OUR NOW
BIMONTHLY
PAIR HAS
FINALLY
ESCAPED
THE
KINGDOM
OF
ELGALA!



MYSTERIES UPON
MYSTERIES LIE AHEAD...

SHOOT - LIE BEHIND,
FOR THAT MATTER.

Well, I certainly felt good getting all THAT out of my system!

GUIDE TO EXCEL SAGA 02's SOUND EFFECTS!

| | | | | | |
|--------|----|--|--------|----|---|
| 4 | FX | tschSHIK (shu', movement, sliding door opening rapidly) | 33-3 | FX | thUP thUD thUP thUD thUP (du, sound, somebody running, noisy) |
| 6-5-1 | FX | klap klap (ka', sound) | 33-4-1 | FX | (black) b'NIMt (itaan), sound, opening door |
| 8-1 | FX | ho-Hump! (dialog) | 33-4-2 | FX | upper right spine (gurin, movement, spinning) |
| 8-2-2 | FX | ta-DUMK! (tan!, depiction, dramatic) | 33-4-3 | FX | upper left flip down (meyon, movement, flipping) |
| 9-2 | FX | zsh'SHING! (za!, depiction, dramatic) | 33-4-4 | FX | lower left tsuk (birari, movement, quick) |
| 9-4 | FX | Oh ooo eh oh oo...oh oh (dialog and depiction, crying) | 33-5 | FX | thTHUD (da!da!, sound, feet landing one after another) |
| 11-1 | FX | grgrp (gi', depiction) | 34-1 | FX | oh SHING! (gi!, depiction) |
| 11-2 | FX | thThump (thu!, depiction, becoming alert) | 34-2-1 | FX | upper) mHG (iheu', dialog) |
| 11-3 | FX | eh SHING! (iehi!, depiction) | 34-2-2 | FX | (middle four in air balloons) WhEEz luFF luFF (zeu' ho! sound) |
| 15-1 | FX | plant (ka', depiction) | 34-2-3 | FX | (lower two) krZk SmP (kok! gorin, sound, bone joint sounds) |
| 15-3 | FX | h Thump (thutan!, sound, door closing) | 34-4 | FX | g'Thing! 'fThack (durasu do!, sound) |
| 15-4 | FX | klap klap klap (ka', sound) | 34-5 | FX | flap flap flap (bara, sound and depiction, flipping through pages) |
| 15-5 | FX | klap klap klap (ka', sound) | 35-5-1 | FX | g'ring! (gyu', movement, fast) |
| 16-2 | FX | ka'Chak (gachaku!, sound) | 35-5-2 | FX | oh SHING! (ka'shu', movement, fast) |
| 16-3 | FX | g'Thud c'Thud (doya, depiction, rowdiness -> sound of walking) | 35-7-1 | FX | hi'chak! (chiyaku!, sound) |
| 16-4 | FX | tsuk (su', movement) | 35-7-2 | FX | k'konk (korase, sound) |
| 17-3 | FX | match match (mesa, depiction, eating without energy) | 36-1 | FX | whATHUD (poka!, sound) |
| 18-6 | FX | gasp (ha!, depiction) | 36-4-1 | FX | z'IM (ha!, depiction, deliberate movement) |
| 19-1 | FX | qui'clo (kyaku!, sound, removing top) | 36-4-2 | FX | ka'Chak (kashan, sound) |
| 19-2 | FX | Krek Krik (kyu!, sound, writing with marker) | 37-1 | FX | glare (o!, depiction) |
| 19-3 | FX | hi' chak (gasu!, sound, and depiction, moving things about) | 37-2 | FX | hi'chak! hi'chak (pea gara, sound and depiction, moving things about) |
| 19-4-1 | FX | zsh'SHING! (zsh!, depiction) | 37-3 | FX | hi'Shak (ishaka!, sound) |
| 19-4-2 | FX | cia'Chit (sicha, depiction and sound, wearing something) | 37-5 | FX | heur--- (ha-, sound, exhale) |
| 19-6 | FX | strip (zaa', depiction, trailing liquid) | 38-3 | FX | h'ap (pir, depiction) |
| 20-3 | FX | zz'IK (za!, movement) | 39-1 | FX | ph'lip (pi!, depiction) |
| 20-5 | FX | klarin (karaa', sound) | 39-3 | FX | ph'lip ph'lip (pira!, movement) |
| 21-1 | FX | thuk thuk (non, sound) | 39-4 | FX | smile (nika, depiction, assertive grin) |
| 21-2 | FX | v'amp! (da!, sound and depiction, dramatic volume) | 40-1 | FX | p'Thump (jaka, sound) |
| 21-3 | FX | z' Shrik! (zuza!, sound) | 40-4 | FX | v'W ph'W v'W ph'W v'W ph'W (bahe' za) |
| 21-4 | FX | zsh'SHING! (iehi!, depiction) | 41-5 | FX | pi'pi' (pi!, sound) |
| 21-5 | FX | pi'TING! (hiko!, depiction, alarm) | 42-1 | FX | pi'pi' (pi!, sound) |
| 22-2 | FX | hi' chak! hi' chak (gasu!, sound and depiction, moving things about) | 42-2 | FX | hi'chak! hi'chak (gasu, sound and depiction, moving things about) |
| 22-3-1 | FX | pi'WooWoo (kyu!-, sound, wind blowing) | 42-3 | FX | v6 REEE (ingaa-, sound, sliding door) |
| 22-3-2 | FX | hi' chak (gasu!, sound and depiction, moving things about) | 42-4 | FX | k'chank, k'chank (kach'a'n, sound) |
| 22-4 | FX | hi'lik hi'lik (kasa, sound and depiction) | 42-5 | FX | hi'chak! hi'chak (kacha, sound) |
| 22-5-1 | FX | hi'ZOK! (zi!, depiction and movement, making fail) | 42-6-1 | FX | sh'SHING! (za!, depiction) |
| 22-5-2 | FX | hi' chak (gasu!, sound and depiction, moving things about) | 43-2 | FX | z'rik! (zi!, sound) |
| 22-6 | FX | pi'Tink (piku, depiction, noticing) | 44-2-1 | FX | qui'clo (kyaku, sound, removing top) |
| 24-2 | FX | pillit pilitt (puruuru!, sound) | 44-2-2 | FX | hi'Shak! hi'Shak (shara zyara, sound) |
| 24-3 | FX | pillit pilitt peep (puru'pi!, sound) | 44-3 | FX | wug'PA-MI (pa'an?) |
| 25-1 | FX | pi'p! (pi!, sound) | 47-2 | FX | hi'Thud (do!, sound) |
| 26-2 | FX | ta-!ta-!ta-!ta-! (tau!, sound) | 47-3-1 | FX | b'ling! (uchu!, sound, cutting a taut line) |
| 26-3 | FX | ta-!ta-!ta-! (tau!, sound) | 47-3-2 | FX | hi'chak! hi'chak (gasu, sound and depiction, moving things about) |
| 26-4 | FX | grgrp (gi', depiction) | 47-4 | FX | GASP (ha!, depiction) |
| 29-1 | FX | k'konk (katan, ..., sound) | 47-6 | FX | b'lop! (bi!, sound) |
| 31-1 | FX | zZak zZak zZak zZak (zamu, sound) | 48-1 | FX | pill (puru!, sound) |
| 31-2 | FX | g'! (ta', sound and depiction) | 48-2 | FX | pill (puru!, sound) |
| 31-3 | FX | Zah (za', sound and depiction) | 48-3-1 | FX | pill! pill (puru!, sound) |
| 31-4 | FX | Zah' (za', sound and depiction) | 48-3-2 | FX | (small) ph'Thap ph'Thap (jaka paka, depiction of rowdy movement -> sound) |
| 31-5 | FX | ta-OUMK! (taka!, depiction, dramatic intro) | 48-4-1 | FX | pi'pi' (pi!, sound) |
| 32-1 | FX | mm... (ehin, ..., depiction, silence) | 48-4-2 | FX | (small) k'chak (cha', sound) |
| 32-2 | FX | pi'fimnnn (koopen, depiction, something lonely and not addressed) | | | |
| 32-3-1 | FX | (above) tsuk (su', movement) | | | |
| 32-2-2 | FX | below) z' thump (patame, sound) | | | |
| 32-4 | FX | klack! klonck! (kon, sound, door knocking) | | | |
| 32-5-1 | FX | (white, upper right) ahens (depiction and sound, cough) | | | |
| 32-5-2 | FX | (black) k'chak | | | |
| 32-5-3 | FX | whitel z'IM! (za!, depiction, sudden appearance) | | | |
| 33-2 | FX | z' thump (patame, sound) | | | |

Guide to *Excel Saga* 02's Sound Effects!

Most of Rikdo Koshi's original sound FX are left in their original Japanese in the Viz edition of *Excel Saga*; exceptions being handwritten dialogue and "drawn" notes that have the character of captions (for example, the ACROSS flyer on page 19). We gave some consideration to the idea of translating *nothing at all* in *Excel Saga*, not even the dialogue balloons—in other words, to literally release the original Japanese version to the U.S. market. We would have still charged \$9.95 for it, of course, reasoning that by these extra efforts we had made our version of *Excel Saga* even more authentic. Although this concept tested promisingly in the focus groups, we concluded that the market is not quite ready for it just yet, but perhaps in another three weeks. Please contact *Oubliette* c/o *Excel Saga*, VIZ, LLC, P.O. Box 77064, San Francisco, CA, 94107 with your comments: in eternal remembrance that today's sarcasm is tomorrow's marketing plan.

If, and with obvious difficulty, I may be more serious-er for a few lpi, I just got back from AnimeExpo, which I would like to thank for inviting Rikdo Koshi and his Japanese editor, Mr. Fudetani. If you haven't already heard, they enjoyed their first visit to an American fan convention very much, and Rikdo-san was happy to see that so many people here are already fans of his work. Thank you all for coming out to meet him!—and also, to the translator of both the *Excel Saga* anime and this very manga, Dan Kanemitsu, who acted as interpreter for Rikdo-san. I even saw people cos-playing as Hyatt, Il Palazzo, and of course Excel—this last did her really well, stumbling up to the autograph table and snapping out a "Hail!" to Rikdo-san. Thanks also to Matt Greenfield of AOV Films (home of the *Excel* anime!) for coming by.

Right, the sound FX. Although these sounds are all listed as "FX," they are of two types: onomatopoeia (in Japanese, *giseigo*) where the writing is used in an attempt to imitate the actual sound of something happening, and mimesis (in Japanese, *gitaigo*) where the writing is used to attempt to convey rhetorically a state, mood, or condition. Whereas the first type of FX will invariably be portrayed with *kana* (phonetic script), the second may use *kana* and/or *kanji* (ideogrammatic script). One should note that there is often overlap between these two types. Onomatopoeia notes: *Sound* refers to audible noises being generated somehow. *Movement* refers to the physical movement, or lack of movement, of something: not audible or mostly not audible. *Depiction* refers to the psychological state of something or someone. Remember all numbers are given in the original Japanese reading order: right-to-left—surely, by this point a somewhat superfluous admonition to the reader, who has presumably just read 191 pages of the manga right-to-left, and feels it would have all made just as much sense had it been printed as a double helix.

| | | | | | |
|---------|----|---|---------|----|--|
| 02-5-3 | FX | ts left k/k/Rack (kiriki, depiction, quick turn) | 104-2 | FX | zz'ak zz'ak zz'ak (za', za' za', sound) |
| 03-1 | FX | RumbLumbLumbLgrUVbigramkl... (groggererogerogerogeroro, sound) | 104-3 | FX | z'Chak z'Chak (sound) |
| 03-6 | FX | tsk (ts', movement) | 104-4-1 | FX | z'ak z'ak (sound) |
| 05-5 | FX | wobbles wobbles (tsu, depiction and movement) | 104-4-2 | FX | z'Chak z'Chak (sound) |
| 06-1 | FX | tsk (ts', movement) | 105-3 | FX | z'Chak z'Chak (sound) |
| 06-2 | FX | v'rum (buroro, sound) | 105-4 | FX | t'but (but (tsukutsu, movement and depiction, walking away) |
| 06-4 | FX | zz'ak ts'ya (sound) | 105-5 | FX | th'WooWoothak (zazaza~, sound, wind blowing and rustling leaves) |
| 06-5-1 | FX | th'-THUMp (biku', depiction) | 106-3 | FX | WHEEE WHEEE (za- za- sound) |
| 06-5-2 | FX | z'Chak! ts'ya (sound) | 106-4-1 | FX | v'RRRfrfr (burururu, sound, engine running idle) |
| 07-2 | FX | grr (pon, depiction, light tapping) | 106-4-2 | FX | WHEEE WHEEE (za- za- sound) |
| 07-7 | FX | k'REEK k'REEK k'REEK k'REEK (kii, sound) | 107-1-1 | FX | UmPH UmPH (dialog) |
| 08-1 | FX | k'ACHk'ACH (kashasaa, sound) | 107-1-2 | FX | klang klang klang (kan, sound, walking on metal surface) |
| 08-2 | FX | ph'Whee Woo (hyu~, sound, wind blowing, dramatic) | 107-2 | FX | wheee wheeee (za- za- sound) |
| 08-3 | FX | ph'ffffnn (yu ---, depiction, something lonely and not addressed, similar to kaaaa at 32-2) | 107-4 | FX | kla chat (gach~, sound) |
| 08-4 | FX | ph'PAAsap (pape---n, sound, horns or high pitched engine noise) | 107-5 | FX | d'ThooD (da~, sound) |
| 08-5 | FX | Hee hahahah (dialog, maniacal laugh) | 108-1 | FX | k'KUK (kak~, sound, locking) |
| 09 | FX | grip (kyu~, depiction) | 108-2 | FX | zz'ak ts'ya (movement) |
| 10 | FX | sh'SHIMmg (kakiki, depiction, dramatic moment) | 108-3 | FX | klang klang klang klang (kan, sound, walking on metal surface) |
| 11-1 | FX | ts'SSSS (tsye~, sound) | 109-4-1 | FX | (white) k' Thump (tatsu, sound) |
| 11-3 | FX | k'chek k'chak (kacha, sound) | 109-4-2 | FX | v'RRRRRRM (burorororo, sound) |
| 11-4-1 | FX | ts'SSSS (tsye~, sound) | 109-7 | FX | GASP (ha~, depiction) |
| 11-4-2 | FX | k'chak (kacha, sound) | 109-2 | FX | Phew (dialog) |
| 11-5 | FX | k'chak... (kacha.... sound) | 109-3 | FX | aruh (iukku, movement) |
| 11-2 | FX | tsk (ts', movement) | 109-4 | FX | staggy stagger (tsote, movement, slow and clumsy movement) |
| 12-3-1 | FX | k'CHILLing k'CHILLing (kochiin chiiin, sound) | 109-6 | FX | k' Thunk (goron, movement, rolling down to be prone) |
| 12-3-2 | FX | kyu kyu (tsukii, tsukii, crossing sound) | 111 | FX | much much (moki, depiction, eating) |
| 15-1-1 | FX | tsk (ts', movement) | 113-5 | FX | klaak klaak klaak (ka~, sound, walking, hard soled shoes) |
| 15-1-2 | FX | spatter (pu~, sound, plosive bbbbbb explotiva) | 113-6 | FX | k' ThRAK (pu~, sound, hard hit) |
| 15-4-1 | FX | th'-THUMp th'-Thump th'-Thump (toku, depiction) | 115-2 | FX | 'hururXXX --- (much pain) |
| 15-4-2 | FX | ned ned (toku, toku, depiction) | 115-4 | FX | zg'fshshsh (shabobabab, sound, water with air mixture being poured out (these things sound like this) |
| 16-6 | FX | ph'PAAsap (pape---n, sound, horns or high pitched engine noise) | 116-3 | FX | zu... (sja, sound) |
| 17-1 | FX | ph'PAAsap (pape---n, sound, horns or high pitched engine noise) | 117-1 | FX | Ping Pong Pong (sound, old fashioned PA announcement noise) |
| 17-2 | FX | k'Thunk k'Thunk (gotos, sound) | 117-3-1 | FX | k' Thunk (gata, sound, furniture moving in tune to someone standing up) |
| 17-3 | FX | k'Thunk k'Thunk k'Thunk (goton goto~, sound) | 117-3-2 | FX | k' Thunk (gata~, sound, furniture moving in tune to someone standing up, multiple) |
| 17-4 | FX | k'Thunk k'Thunk (goton, sound) | 117-5 | FX | k' Thunk (gata, sound, furniture moving in tune to someone standing up) |
| 17-6 | FX | th' chrrrrch (kusha~, sound and depiction) | 118-3 | FX | zsizZHSING (depiction and movement, going into pose) |
| 18-2 | FX | g' ThukK (gotos~, sound) | 119-3 | FX | k'la chank (kaka~, depiction) (the original FX was for the motion of opening something light, implying that the latch was light or made of plastic. The problem is, it is very difficult to come up with an FX in English just regarding the act of opening something, so I replaced 9 with an FX regarding the sound created when opening something.) |
| 19-4 | FX | wh' THUU (deka, sound) | 119-4 | FX | k'la chank (ka'pa-n, see above) |
| 19-5 | FX | k'k' ThukK k'k' ThukK (gatukan gatoku, sound) | 120-4 | FX | zsizZHSING tsz (depiction and movement, going into pose) |
| 106-1 | FX | overlay Ar'sTH (sha~, sound, clothing) | 121-5 | FX | Oh YEAR (dialog) |
| 100-4 | FX | tsk (ts', movement) | 122-1 | FX | trrrrrrr--- (p---lyroryr---, sound, innocent sounding bird call of the wild) |
| 101-1-1 | FX | ph'TING! (tp!, depiction) | 122-2 | FX | Phew ----- (dialog) |
| 101-1-2 | FX | SHOCK! (BAAM!) | 122-3 | FX | g' thud (gatan, sound, hard thud) |
| 102-3 | FX | huff huff (ts~, sound) | | | |
| 102-4 | FX | th'-THUMp (biku~, depiction) | | | |
| 102-5 | FX | wheeee wheeee (tsi ze~, sound) | | | |
| 102-6 | FX | wobble wobble (tomo, depiction) | | | |
| 103-1 | FX | whEEEwhEEE (tsa~, sound) | | | |
| 103-3-1 | FX | Excel (out of wb) "Mince ---" | | | |
| 103-3-2 | FX | th'-THU th'-THU (toku, movement, fast running) | | | |
| 103-3-3 | FX | quiver quiver (biku biku, depiction) | | | |
| 103-4-1 | FX | th' Th! (ts', movement) | | | |
| 103-4-2 | FX | v'rrRum (buroro, sound) | | | |
| 103-5 | FX | sh'KEEEETCH (kikiki, sound) | | | |

GUIDE TO EXCEL SAGA 02's SOUND EFFECTS!

| | | | | | |
|--------|----|--|--------|----|--|
| 48-5 | FX | sh' SHING! (pishi, depiction, but pose) | 70-2 | FX | zZING! (hi, depiction and movement, fast movement followed by sudden stop) |
| 48-6 | FX | v'lap pup pup pup chupu! po-, sound: the phone sound after being hung up) | 70-2/3 | FX | sh' SHIIII! (kukii, depiction, dramatic moment) |
| 49-7 | FX | pup pup (sound: the phone sound after being hung up) | 70-5 | FX | Oh----- (kuke-, dialog, frustration expletive) |
| 49-5 | FX | v'GRGGERRRGR (gegegeooo, sound, smoldering) | 71-5 | FX | sh' CHAK! (za!, depiction and movement, posing) |
| 50-1 | FX | t'BoII (do., movement, dashing movement) | 72-2 | FX | KiGrGrRuBULLiL! (kukogogegege, sound) |
| 50-2 | FX | t'hi' chuk chuk (zara!, sound and depiction, moving things, about) | 72-3 | FX | Grum! grum! Grum! Lgr! Wb! grum!... |
| 50-3 | FX | z'zrat! chukK z'zrat! aKK (dozaa doza, sound) | 72-4 | FX | h'KGrBrBuBLL! gg' Grum! grum! grum!... |
| 50-4 | FX | ph' ph' ph' ph' ph' ph' ph' (poi, movement, lightly tossing things in) | 72-5 | FX | (gegegegegegegegege, sound) |
| 50-5-1 | FX | (small hump numph numph the 'ho' ho', sound, expletive accompanying physical movement) | 73-1-1 | FX | glare (ka', depiction) |
| 50-5-2 | FX | upper, large k' THuk! | 73-1-2 | FX | whUP! (do!, sound, first part to a "splash") |
| 50-5-3 | FX | lower, large v'Zagh v'Zagh! (bela belote, sound and depiction, raking it in) | 73-2 | FX | 'Plashss (paasaan, sound) |
| 51-3 | FX | k' thak (pasa, sound) | 73-2-1 | FX | thr'plash (paason, sound) |
| 51-5-1 | FX | fling-fling (spoon, sound, someone entering the store) | 73-3 | FX | thr'plash (paason, sound) |
| 51-5-2 | FX | k' thak! thak! (pasa, sound) | 73-3-1 | FX | thr'plash Sur'plash (posh' losha', sound) |
| 51-6 | FX | nen---- (ehiin, silence) | 73-3-2 | FX | zyn' Flash (zyapu', sound) |
| 52-2 | FX | ph' YlapVLu-----p (dodo~, sound: water pouring down) | 73-4-2 | FX | thr'plash (zyapu', sound) |
| 53-1 | FX | th'linning (sou, ... depiction, opening eyes) | 73-5-1 | FX | thr'plash (basha', sound) |
| 54-1 | FX | zsh SHING! (shab!, depiction) | 73-5-2 | FX | Sur'plash (posh', sound) |
| 54-2 | FX | glare (ka', depiction) | 73-6-1 | FX | thr'plash thr'plash (basha', sound) |
| 55-4 | FX | ph' thrah (face, sound, clothing) | 73-6-2 | FX | zyn' Flash! G'Flash (zyabu--n, sound) |
| 55-5 | FX | thuk! (tu!, movement) | 74-2 | FX | zze ZSH ZSSHIN! (za!, depiction, dramatic reinforcement) |
| 56-1-2 | FX | wheee wheEEz (ze-, sound) | 74-3 | FX | Z-SHIN! (za!) |
| 56-2 | FX | z' Rath! (basa', sound) | 75-5 | FX | ph'linning dooon, depiction, something lonely and unaddressed) |
| 56-4 | FX | klak klak klak (ka', sound) | 75-6 | FX | pph'p thu, depiction, light being lit or turned off) |
| 56-4/5 | FX | h' THu!nd! (baatan, sound) | 76-1 | FX | pph' P (pa, depiction, light being turned on or off) |
| 56-5 | FX | klak klak (sound) | 76-2 | FX | THuP THuD THuP THuD THuP (do, sound, somebody running, noisy!) |
| 57-1 | FX | klak klak klak klak (sound) | 76-3 | FX | THuP THuD THuP THuD THuP (do, sound, somebody running, noisy!) |
| 57-2-1 | FX | klak klak (sound) | 76-4 | FX | Thub! ka'kak! (do, sound) (yak!, depiction, twisting something) |
| 57-2-2 | FX | lot of wr! balloon, h-w! Brrr, so cold, ... | 76-5/6 | FX | g'zTHuRgS! (ga'shape, sound) |
| 57-4 | FX | v'linHNN! (sooo, sound, dramatic space) | 77-1 | FX | pph' Pph! (pa, depiction, light being turned on or off) |
| 58-1 | FX | th'linning (sou, ... depiction, opening eye) | 77-4 | FX | ph'KraK (yiku, movement, minute) |
| 58-2 | FX | v'linHNN! (sooo, sound, dramatic space) | 77-5 | FX | Umph! (dialog) |
| 59-1 | FX | ph'shasee (sooo, depiction, soft tone) | 77-5 | FX | KRRKEK (kin, ... sound) |
| 59-2 | FX | v'YRRRShMa! (sooo, depiction, hazy and vast space) | 78-2 | FX | g' Thudd! (go!, sound) |
| 60 | FX | GASP! (ha!, depiction) | 78-5-1 | FX | g'zZack! h' THu!nd! (baatan, sound, opening door) |
| 61-1 | FX | k'reek (kye!, depiction) | 78-5-2 | FX | (upper right spin! (gurin, movement, spinning) |
| 61-3 | FX | kaheuk! kabuk! (shun, sound, boiling water in kettle) | 78-5-3 | FX | (upper left flip! (kun, movement, flipping) |
| 62-2 | FX | munch munch (muki, depiction) | 78-5-4 | FX | (lower left fast! (birai, movement, quick) |
| 62-3 | FX | munch munch muki, depiction | 79-1 | FX | klak klak klak (kutsu, sound) |
| 62-5 | FX | um'ph! (pa!, sound, exhale expletive) | 80-4-1 | FX | ph'PAAsp (page--n, sound, horns or high pitched engine noise) |
| 63-2 | FX | flick flick (shu!, movement) | 80-4-2 | FX | v'YROOM (borevo, sound) |
| 63-3 | FX | grip (kyu!, depiction, tau!) | 80-5 | FX | rustle rustle rustle rustle (zawa, depiction) |
| 63-6 | FX | breezzz (zara!, depiction, nonchalant -> breezy tone, with ease!) | 81-5 | FX | ph'VEEP VOOP ph'VEEP VOOP (peeps, sound, sirens) |
| 64-1 | FX | kk'kreek (kukirri, depiction, tightening) | 81-6 | FX | ph'VEEP VOOP ph'VEEP VOOP (peeps, sound, sirens) |
| 64-2 | FX | kie'chat (gache, sound) | 82-1-1 | FX | upper v'YROOM (sound) |
| 64-3 | FX | p' am p' am (pamu, sound) | 82-1-2 | FX | (lower) ph'VEEP VOOP ph'VEEP VOOP (peeps, sound, sirens) |
| 64-4 | FX | g'p'kreek (gishi, sound, tau! and creaking) | 82-2 | FX | ph'VEEP VOOP ph'VEEP VOOP (peeps, sound, sirens) |
| 64-5 | FX | g' THu!nd! (goda, sound) | 82-3-1 | FX | (small) ph' Whee! (tuko!, sound, breathing) |
| 65-4 | FX | kie'chat (gache, sound) | 82-3-2 | FX | ph'VEEP VOOP ph'VEEP VOOP (peeps, sound, sirens) |
| 66-1 | FX | cough (geho, sound) | 82-3-3 | FX | (small) ph' Whee! (tuko!, sound, breathing) |
| 67-1 | FX | shock (phay--n, depiction, shocked, comic twist) | 82-4 | FX | growl!growl!growl! (cooo, sound) |
| 67-4-1 | FX | kie'chat (gache, sound) | 82-5-1 | FX | (upper) Grum! grum! Grum! Lgr! Wb! grum!... |
| 67-4-2 | FX | klak klak klak (gaa, gan, gan, gan, sound) | 82-5-2 | FX | (gegegegegegegegege, sound) |
| 70-1 | FX | g' ThuD! (gatan, sound) | | | (to right) g' Thud! (zuds!, depiction, the sinking feeling in the stomach) |

| | | | | | |
|---------|----|--|---------|-------|--|
| 156-3 | FX | pitt (pufu', sound, fluffy sensation) | 175-2 | FX | shine (tauya, depiction, a health shine) |
| 157-1 | FX | grrip (pu', depiction) | 175-3 | FX | sh/THAK! (za', depiction and movement, posing) |
| 157-3-1 | FX | wheez (ze', sound) | 175-5 | FX | Ah-HAAA (dialog) |
| 157-3-2 | FX | wheez (ze', sound) | 176-1-1 | FX | vRRRRR (ooo, sound, residual) |
| 157-3-3 | FX | glare (k', depiction, expression tightening in anger) | 176-1-2 | FX | hwAAAHaaa (HEAAA, dialog) |
| 157-4 | FX | shpp (sui, sound) | 177-2 | FX | sk'KREKK (kishi', sound and depiction, some type of stress sound) |
| 158-2 | FX | Yeah baby, yeah baby, yeah baby, oh yeah baby! | 177-4 | FX | wheee wheee ze'-, sound |
| | | (blarg, see footnotes for more) | 177-5-1 | FX | sh'hunge (zuru', being pulled in) |
| 158-5 | FX | SHAKE SHAKE (shu, movement) | 177-5-2 | FX | hissss (shazu', sound, snake hiss) |
| 160-2 | FX | kruuk (ku', sound) | 177-5-3 | Excel | I'm being swallowed!! |
| 161-2-1 | FX | humpf (ku', depiction, disgust) | 178-5 | FX | bl'chot (bu', sound, wet contact sound) |
| 161-2-2 | FX | ph'posio (po', sound, spitting) | 178-6 | FX | Umpf! (dialog) |
| 161-3 | FX | p'RRRRRRRR (pyururu, sound) | 179-2 | FX | tsk! (su', movement and depiction, quiet and deliberate) |
| 161-4 | FX | kl'chak (tya', sound) | 179-4 | FX | b'THÜmp (kutan, sound, door closing) |
| 161-5 | FX | wh'ThumG! (psuu', sound, doll impact) | 180-1 | FX | ph'PAHap (paho—n, sound, horns or high pitched engine noise) |
| 162-4 | FX | klak klak klak da! (sound) | 100-4-1 | FX | GGRR (k', depiction, tail mind -> changed to clinched fist) |
| 162-5 | FX | klak (sound) | 100-4-2 | FX | OSU! "push!" The Sumo wrestlers say this! |
| 163-2 | FX | GASP (ha', depiction) | 181-1 | FX | sch'irp (chu~, sound, sucking sound) |
| 163-4 | FX | whisper whisper (hise, hiso depiction) | 181-2 | FX | hg'gnik! (gokun!, sound, swallowing) |
| 163-6-1 | FX | KRK (kun', movement, quick turn) | 181-4 | FX | pk'TING (spin!, depiction, something clicking) |
| 163-6-2 | FX | grin (ri', depiction) | 181-5 | FX | gk'lungkt! (gaku, sound, furniture moving in time to someone standing up) |
| 164-1-1 | FX | ph'TING! (gi'-n', depiction, idea popping up or something clicking inside your mind) | 182-2 | FX | z'brrh z'brrh z'brrh z'brrh (za za, sound, waves) |
| 164-1-2 | FX | zen ZHUFF (zuu, sound, sniffing) | 182-5 | FX | k'CHING! (chu', sound, bullet whistling by) |
| 164-3-1 | FX | ph'tat ph'tat ph'tat ph'tat (sau, sound, deliberate walking, odd) | 183-1-1 | FX | kl'chak (tya', sound) |
| 164-3-2 | FX | z'zrk z'zrk (zuru, sound, depiction and sound, being dragged out) | 183-1-2 | FX | clack! (kaku', sound, cocking sound) |
| 164-4 | FX | k'grip (gu', sound and depiction, sudden grabbing of something/someone) | 183-1-3 | FX | kroneekr (kriv!, sound and movement, sudden turn) |
| 164-6 | FX | GLARE (ta', tightening expression) | 183-2 | FX | zatlock! (pehi', sound) |
| 165-8 | FX | klak klak klak (katsu!, sound) | 183-3-1 | FX | k'CHING! (chu', sound, bullet whistling by) |
| 166-4 | FX | Woo --- (wo', depiction, overwhelming outburst of elation) | 183-3-2 | FX | [large test] kg'REEK kg'reek kg'REEK [repeat as needed] (gara kara gara, sound, cart pulling sounds) |
| 167-1 | FX | grik grik (gyu, depiction, fastening something tight or closing a grip on something) | 183-3-3 | FX | (next to Ryuu's head) 'Y'LLMMML |
| 167-2 | FX | ta-DAH (ta-n, depiction, dramatic) | 183-3-4 | FX | (small, lower middle) k'CHING! (chu', sound, bullet whistling by) |
| 167-4 | FX | ph'WooWoo (hyu~, sound, wind blowing, (dramatic) | 183-4 | FX | whEEz whEEz (zoo', sound) |
| 167-5 | FX | ph'TING! (daka', depiction, unwelcome news) | 183-5 | FX | whEEz whEEz whEEz whEEz (zoo', zooo, sound) |
| 167-6 | FX | g'hik (ga', movement and depiction, kicking action) | 184-3 | FX | GASP (ha', depiction) |
| 167-7 | FX | w'Wm (ba', movement, jumping in midair) | 184-4 | FX | z'ark (za', sound!) |
| 168-1 | FX | ph'rrrrrrrr! (shuruu, depiction, unwrapping) | 184-6 | FX | sh'ZKK! (zi', depiction and movement, pointing) |
| 168-2 | FX | k'THINC (guu, depiction, something going bad) | 185-2 | FX | humpf! (bz', sound, here exclamation) |
| 168-5 | FX | v'VVVWm (huu, depiction, inclosing) | 185-3 | FX | th'chakk! th'chakk! (gosa, sound and depiction, moving things about) |
| 168-6 | FX | K'CRASHit (gashaa, sound) | 185-4 | FX | ZZZRR (zzzz, sound) |
| 168-7 | FX | tinglingling (charin, sound, bell ringing) | 186-2 | FX | ph'YMMph! (buu!, sound, sound and movement) |
| 169 | FX | ph'WooWoo (hyu~, sound, wind blowing, (dramatic) | 186-4-1 | FX | (white) 'W'WWWW! (hero', depiction, following wibble) |
| 170-2 | FX | shine (kiri', depiction, sparkling teeth) | 186-4-2 | FX | (black) G'RUUD! |
| 170-8-1 | FX | v'VRROM (rison, sound) | 186-4-1 | FX | (upper) humpf! humpf! (dialog) |
| 170-8-2 | FX | a'REEEE (kaeso, sound, high rpm) | 186-4-2 | FX | pk'vmpf (buu, sound and movement) |
| 170-8-3 | FX | p'k'ang p'k'ang (puu, sound, misfire) | 187-4 | FX | g'k'cluG! (gobu', sound, coughing up something) |
| 171-3 | FX | clink clink clink (chii~ kii~ chikin, sound) | 188-1 | FX | Humph (dialog) |
| 171-4 | FX | Hah hah hah hah (dialog, dry laugh most likely by Kakapu) | 189-3/6 | FX | k'REEK k'ruuk k'REEK [repeat as needed] (gara kara gara, sound, cart pulling sounds) |
| 171-7 | FX | plig plig plig (po', depiction and sound) | 189-1 | FX | tyk tuk (ku, ka sound) |
| 172-1-1 | FX | p'plaw (p'uta~, sound, echoing following drinking) | 189-2 | FX | klak klak (kan, sound, walking on metal surface) |
| 172-1-2 | FX | sh'CHAKIT! (tyu'ku, depiction and movement, posing) | 189-4 | FX | hch' (s'ku, dialog) |
| 172-1-3 | FX | Ha!Ha!Ha!Ha! (dialog) | 189-5 | FX | hch' (thuk, dialog) |
| 172-1-4 | FX | L'upL'upL'up (leapeo, sound, pouring) | 189-6 | FX | ArBb (ru'ku, movement, getting up) |
| 172-1-5 | FX | ph'YupV'up (volo, sound, pouring out, hard) | 190-1 | FX | hg'lyk (paku', sound, swallowing) |
| 172-1-6 | FX | grrip (ori, depiction) | 190-3 | FX | klak klak klak (ku' ka' ka', sound) |
| 172-4-1 | FX | sh'CHAK! (tya', depiction and movement, posing) | 190-4-1 | FX | kk'neek (kiri~, sound) |
| 172-4-2 | FX | sh'SHIMeG (thuklin, depiction, dramatic moment) | 190-4-2 | FX | sh'chrekk sh'chrekk sh'chrekk (showa, sound, a type of cicadas make this noise) |
| 174-4-1 | FX | ph'wing (harsi, depiction, something light being dangled) | | | |
| 174-4-2 | FX | panic panic (ava hanwa, depiction, mental state) | | | |

GUIDE TO EXCEL SAGA 02's SOUND EFFECTS!

54-5-1: Excel is alluding to the Japanese (especially in Kansai, the region of Osaka, Kobe, and Kyoto) humor construct of *boke* and *tsukkomi*. One person makes a stupid or "out-there" remark or simply plays dumb, and thus presents the *boke*, and another person points out the fallacy or the ridiculousness of the situation, the *tsukkomi*. While that describes the mechanics of this routine, which is often performed as a two-person stand-up act ("Beat" Takeshi Kitano, who played the teacher in *Battle Royale* and is best known in the West for his dramatic roles, first became famous as part of such en act, "The Two Beats"—and believe it or not, he was the *boke*! one has to note that the words *boke* and *tsukkomi* have significance on their own. *Boke* is a variation on the word *boketa/houkeru*, the verb form of *boke*. *Bokeru/houkeru* means "to be (or act) absent-minded" and/or "being senile" and the elongated version of the word, *bou~*, is commonly employed as mimesis for a person that's gazing out to space. In other words, both Excel and Hyatt can play the part of *boke*.

Excel can do so by making remarks as a result of her overactive imagination; and Hyatt can do so by being the person she always is. The word *tsukkomi* is actually the noun form of the verb *tsukkamu*, which means "to insert," "plug-up," or "to become entrenched," as in the phrase *tsukkonda hanashiai*, an deeply engaging conversation. The typical physical action undertaken by the *tsukkomi* against the *boke* is a slight battoning action with the back of the hand, but it need not be limited to this, i.e. the infamous xx-ton mallet swung around by Kaori in *City Hunter* is an example of a *tsukkomi*. Many Americans might be surprised to be told the *boke/ tsukkomi* routine is readily found in US entertainment—the Skipper and his hat in *Gilligan's Island* is probably a classic example, but many of the road trip movies featuring Dean Martin and Jerry Lewis feature this as well. One of the preferred instrument of *tsukkomi* in Japan is the *harisen*, a large piece of cardboard paper folded into a fan

form, so that it makes a loud noise when hit. Furthermore, many jokes have been constructed around the semantic undertone of "sexual insertion" that can be easily associated to the word *tsukkomi*.

63-4-1: The Coming of Age Day, *Shiki-Jitsu* (the same *Shiki-Jitsu* from which *Neon Genesis Evangelion* creator Hideaki Anno's second feature-length live-action film, released in 2000, takes its name) is a national holiday in Japan where on the second Monday in January of each year, all of those that turned 20 in the prior 12 month period celebrate becoming "full-fledged adults." While many rights are granted at the age of 18 (i.e. the right to obtain a driver's license, etc.) the right to vote and the right to drink are only granted at the age of 20. The Japanese legal system stipulates that a person can only be considered a full adult after turning the age of 20.



GUIDE TO EXCEL SAGA 02'S SOUND EFFECTS! FOOTNOTES

Written by translator
Dan Kanemitsu

With additions by editor
Carl Gustav Horn

1: This whole exchange is making fun at the fact that this was the first time one of Rikido's series managed to make it past one volume in terms of compilations.

11-1: Note that we are not meant to be sure if he is directing his contempt at himself or at Excel. The easy answer is that it is directed at Excel, but we must remember that Il Palazzo—in this sole respect only perhaps like Walt Whitman—often appears to contain multitudes.

25-4-3: By this, Hyatt means, "well, at least we can go back to doing what we're good at." Or "Oh, it looks like our dear Il Palazzo has come back to his senses."

35-5-2: A reminder that Sumiyoshi not only speaks only in floating captions, he speaks in an accent that says he hails from Okayama, a large city on Japan's "Inland Sea" that stretches between the largest of its four main islands, Honshū, and its smallest, Shikoku. *Excel Saga* itself takes place in Fukuoka, a city on the second-smallest, and southernmost, of the main islands, Kyūshū (that leaves the northernmost, Hokkaidō, a frontier land for the Japanese in the 19th century: entirely uninhabited, except for, you know, all its indigenous inhabitants). The translator suggests a "Northern England" feel to the Okayama sound, so some attempt has been made towards that here. *Excel Saga*'s a good reminder that not everyone in Japan lives in Tokyo or some anonymous suburb—an impression you might sometimes get from manga.

36-4-2: He actually said two *gou*, which is an old Japanese measurement system. A *gou* is 1/10 of a *shou*, which is the size those large bottles of saké you see in anime and manga come in. One *gou* is 180 milliliters, so we're talking a little over six ounces of rice per serving.

37-4-1: Iwata means after the Second World War, when in the devastation you could hardly be expected to find many restaurants open for business. Of course, he is himself two generations too young to "get" it, so it's as if he's doing a Grumpy Old Man routine.

51-1-1: These names are supposed to sound horrible, like something no person would ever dare use in real life. *Doskoi* (a shortened "Dosukoi") is the expletive uttered during a Sumo match (hence the wrestling reference) and *Hanako* is an outdated name that you don't hear people use too often. This raises an interesting issue in Japan with some American parallels, the cultural and social currency of given names. In Japan, some names are regarded as being "too common" and/or "rural," while other names are considered to be "contemporary" and "trend-setting." *Hanako* is one of those names that sound extremely mundane. *Chouchou* (a more immature way of referring to a butterfly, where as the more mature way to refer to them would simply be *chou*) is almost never used as a name. (Consider the different connotations you receive from varying pairs of American names of the past century: Maude and Hazel; Mary and Sally; Kylie and Brittany—*Ed.*)

115-1-3: Matsuya is following standard workplace protocol, where women and men refer to each with a slight difference in hierarchy. Men are supposed to refer to women of equal rank simply by their last name, while women will refer to men of their equal rank with the honorific “-kun”—hence, women are positioned somewhat below the men, even when they are of equal rank.

The chart below is a good diagram of how the social totem pole works in terms of how people refer to each other in Japanese.

Some / Domo = Lord / Master / Mistress (used to show unusual respect in Japanese, but few contexts exist any more in contemporary English usage, particularly in America, where such equivalents can be used seriously—Ed.)

San = Mister / Miss

Kun = (n/a in English)

Just first name with no honorific attached = similar to English use, but very intimate in context of Japanese culture.

Chan = as a deliberate use of the diminutive form of someone's name or possibly “my dear ____”

Just last name with no honorific attached = taking a brush tone

Last name + *no yatsu* (an example of detracting reference) = taking an insulting tone

Please note that in terms of how Matsuya interacts with the men of *Excel Saga*, she only follows the protocol in language and does not act at all subservient. This subtle gap in language and behavior adds a particular righteous, stoic, and principled tone to the personality of Matsuya, making her a strong and self-confident woman in Japan, which is still more of a “man's world” in the professional sphere than the United States.

116-5: Matsuya originally used the gender-neutral pronoun *are*, which reinforces the notion that they look upon Kabapu as being a strange character.

122-2: Technical details of the crime: they bought the minimum-fare tickets for the shortest possible trip in order to get inside the transit system, and instead of paying the extra they owed for their much longer trip at

the exit station, they took advantage of the fact it was unattended to jump the turnstile.

131-6-2: Watanabe in the original is, more specifically, dealing with this situation by pretending he is on the slopes of the Kitafuji (North Fuji) Training Grounds, used for exercises by both the JGSDF (Japanese Ground Self-Defense Force) and the US Marines.

133-1: The original expression used here was “*tanome-*” or *tanomou*, which is an archaic expression used by those visiting someone's home, and seeks to have someone guide or address the needs of the visitor. This expression was used commonly by samurai as they visited a house. A more literal translation would be “I ask upon someone.” (“Open the gates!” suggested by my man Tashi Yashida—Ed.)

150-5-2: In the original, the reference was to *sōman* noodles, which also came up in Vol. 1. The change was made by the editor: *sōman* are long and straight, and also tend to be packaged much as spaghetti; like spaghetti in America, they are in Japan a cheap but not necessarily healthy staple for those of flimsy means, especially college-age people such as Excel and Hyatt (Excel again made reference to them in the original version of 175-2).

152-5-2: In the original, the air freshener was not a box of baking soda, but “*Kimco*,” a fridge deodorizer manufactured by the Kobayashi Pharmaceuticals Co. of Osaka; Kimco's homepage is <http://www.kobayashi.co.jp/seihin/kmk/01.html>. But you don't have to journey to Japan to enjoy a fine Kobayashi product; their recently-established subsidiary in Pennsylvania has introduced the “*Be Koool*” soft gel cooling sheet and the “*Cura-Heat*” air-activated Therapeutic Heatpack to the US market. Both are currently available at many US stores, including Big Y, Bi-Lo, Fruth, Harris Teeter, H.E.B., Hy-Vee, and Schnucks.

GUIDE TO EXCEL SAGA 02'S SOUND EFFECTS!

68-1-3: In the original text, Hyatt refuses to take Excel's name because it was spelled out in phonetic *katakana* script (just as most of *Excel Saga*'s sound FX are), as Japanese does when it utilizes imported non-Chinese foreign words. Just as commonly, *katakana* are used to spell out Japanese terms that are contrived or contracted from such foreign words, and part of the joke may be that Japanese such as Hyatt (code name) do not always realize these terms are contrived and not the original form of the foreign word. The commonly-used Japanese terms *infure* and *defure* might be two examples, which some Japanese might assume are also the actual English words for "inflation" and "deflation." The fact *katakana* are used whether an attempt is made to spell out a foreign word in its actual whole, or just shorten it in a way that's easier to pronounce and hence utilize (so *infure* is a Japanese word based on the English word *inflation*, but they are definitely words in two different languages even though they have a common origin and meaning) unfortunately gives no clues. The editor doesn't mean to suggest that such issues don't occur between speakers of many languages, including native speakers of English [Make it your own special pledge today as a manga fan to see that people say "kah-rah-oh-keh," not "carrie-okie." —Ed.] But one can easily imagine Hyatt justified her dislike for the name based on how it sounds "so imported." Indeed, many Japanese people, especially the older more conservative types, can't keep up with the influx of foreign words entering into Japanese society, such as "konboi" or "convoy." Therefore we can restructure this sentence to mean Hyatt refused politely because the part about "convoy" just didn't agree with her patterns of language use. Heaven forbid that she couldn't stand it simply because it was such a terrible name.

74-1-2: Notice the italicization of the word *now*—what exactly is meant by such emphasis is just another of the unrevealed mysteries surrounding Il Palazzo.

83-2: This is a common poetic reference in regard to the unique sound of thunderstorms in the spring.

88-5-2: The line game to which he refers is called *Amida kyuji*—a form of drawing lots that is done with paper and pencil. You drew parallel lines for each contestant, and then write out the appropriate results that should be turn up at the end. Next, you draw perpendicular lines at random intervals between the original parallel lines. Now each contestant must pick a starting point, and follow the line no matter how many turns it takes. It isn't the most precise way to conduct a random drawing, but it is popular in Japan.

90: A typical cliched catch-phrase of the sanctity of the medical profession in Japan; in the words of the Geto Boys, "some shit that'll make you throw up."

91-4: Called *yakiniku* in Japan, but using here the term by which this style of cooking is better known in English somehow makes it all the more egregious.

94-3: Excel is simultaneously making the sign of the Cross and also ringing a small metal bowl, which is a Buddhist mourning tradition.

115-1-2: Note that, unlike the US, only people who are intimate with each other will refer to each other by their first names in Japan. Misaki is not happy over the fact Iwata is implying that the two are in a romantic relationship with each other. See the following footnote for more information on this issue.

182-183: At one point, the quasi-governmental association given custody over the management of nuclear power plants in Japan objected to the use of the abbreviation of *genshiryoku hatsudensho* to *genpatsu*. They felt that *genpatsu* sounds too similar to *bakuhatsu* ("explosion") and *genbaku* ("atom bomb").

189-3-2: Watanabe's original incredulous query was to confirm that Iwata was going to attempt *yobai*, a wonderful term that dates back to the period in ancient Japanese history where matriarchy and patriarchy were still pushing up against each other. *Yobai* literally means the act of visiting a girl or woman under the darkness of night, in an attempt to make out with her. The editor feels it important to note that the concept predates *Love Hina*, and advise, as you traverse this still-new land of manga, to hate the game and not the player.

190-3-1: At the risk of these notes becoming literally petitfogging, "excessive force in self-defense" is a specific crime under the Japanese penal code: Article 36, Section 2. In U.S. jurisdictions this is more likely to be used as an assertion of fact to justify such a charge as voluntary or involuntary manslaughter (and/or—ne, let's face it, this is America—and, a civil tort action such as "wrongful death"). But in Japan they are specific and distinct offenses. The translator on this point has released this statement: "I'm not a lawyer. I just translate one that appears in manga and anime." The editor wishes to aver that he merely *went* to law school. He feels a positive duty, however, to disclose that the letterer actually *is* a lawyer.

191: Elgala is a character who is in the *Excel Saga* manga but not the anime: I regret that you will have to wait a little while for her first scene (which happens in Vol. 7). Her name is pronounced with a long initial "a," like when you stick out your tongue for a visit to a shabby, sleazy dentist (which happens in Vol. 4). Elgala (see 173-1 and <http://www.elgalahall.co.jp/index2.html>) will continue the manga's tradition of naming its characters for Fukueka's hotels ("Excel," "Hyatt," "Il Palazzo"), convention venues, and civic centers ("Elgala," "Acros" [sic]). The Il Palazzo was designed by Aldo Rossi, winner of the Pritzker Architecture Prize [other recipients including Frank Gehry, I.M. Pei, Rem Koolhaas, and Philip Johnson]. As you can see from Acros's own handy webpage listing, http://www.acros.or.jp/english/interest/syosai/scenic_05.html, the hotel is indeed a fitting base for the eponymous overlord; Dennis Sharp relates that Rossi's design theory has the city as its central theme and stresses the importance of the transformation of Rationalism, while Acros's own site makes note of the fact the building includes "an event hall in the basement." Rates are from 10,000 yen per night for a double.

191.99999: All right, all right. The official English-language website of the Hakata Tokyu Excel Hotel in Fukueka is http://www.tokyuhotels.co.jp/en/TE/TE_HAKATA/index.shtml. It seems a fitting namesake for *Excel Saga*'s dedicated, career-minded heroine, for the nine different nationwide locations of Tokyu Hotel's special "Excel" chain, whose motto is "Urban refinement and stylish ambience" (there's also one at Tokyo's Narita airport), cater specifically to the female business traveller, with 20 special "Ladies Excel Rooms" available. Check-out time is right now—see all y'all again in Vol. 3 this October.

GUIDE TO EXCEL SAGA 02'S SOUND EFFECTS!

158-2-1: Excel is reciting a variation on the Japanese saying, "Some gods may disavow (throw away) us, but then there are other gods that adopt us (pick us up)." In English, this usually is translated to: "When one door closes, another one opens," but we need to include the verb "pick up" or "collect" to reproduce the same variation that was there before. Excel is furthermore chanting a common traditional Japanese expletive associated with festivals and activities involving jubilant exertion.

159-2 Visual puns: Original Japanese saying: "You can't exchange your spine with your stomach." i.e. Your spine (principles) won't moan much if you have an empty stomach. Also: "[Difficult parting] as it feels like hair from the back of your head is pulling you." English meaning would be, "the anguish of parting with something/someone you do not want to part with."

161-2-2: Originally Nurse Fukuya spoke of a "JIS," or Japan Industrial Standard mark. The process of approval of the JIS mark is different from the UL, or Underwriters' Laboratories mark found in US products, but the cultural meaning is similar.

165-1-1: The original (and traditional) Japanese expression was that Dr. Iwata was willing to become an *oni*, or demon (*Soo Devilman*). Frankly, this instant promotion to middle-management sounds like a better deal than the Western equivalent of merely selling your soul, which implies you will receive only an entry-level position in hell with little prospects for advancement over the next fiscal eternity. Romans 6:23.

170-5-1: A national holiday in Japan set at the second Monday in October. It was originally inaugurated around the time of 1964 Tokyo Olympics, the first such games to be held in Japan, which greatly increased interest in athletics. *Bodies of Memory: Narratives of War in Postwar Japanese Culture* by Yoshikuni Igarashi (at Vanderbilt) is much-recommended on this subject; it deals in a scholarly (but not at all alienating) way with how memories of the Second World War were gradually faded and transformed (a theme of course of great interest to Mamoru Oshii) through such pop-culture motifs and pursuits as *Gojira*, pro wrestling, and the Olympics.

170-7-1: A Mitsubishi Lancer with a turbo, but not the Evolution. Many people added a turbo to their vanilla Lancors to have it offer more a kick. Note that the Lancer Evolution is a whole different car.

175-2: Of a 16-oz package of sômon noodles—about 448 grams—328 grams will be carbohydrates and only 40 grams protein. There is something about this aspect of the characters' lives that puts the editor in mind of The Dead Milkmen's song "Nutrition." Actually, many aspects of the characters' lives put the editor in mind of many Dead Milkmen songs.

175-5-3: The original Japanese environmental slogan was *Chikyuu ni Yasashiku*, or "Be nice to the Earth." It was used by everybody, including some of the largest polluting corporations, and soon lost whatever meaning it might have had.

180-4-1: Original text referred to "Osu," the expletive most commonly associated to Sumo wrestlers, but it can also be applied to any type of masculine sports as well.

VIZMANGA

For more information, visit vizmanga.com